

Music Educators Journal

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Bulletin Board

TEACHER SUPPLY. Reprints are now available of "The 1953 Teacher Supply and Demand Report" which appeared in the March 1953 Journal of Teacher Education. The material in the pamphlet was prepared by the NEA Research Division for the National Commission on Teacher Education and Professional Standards, under the direct supervision of Ray C. Maul, assistant director of the Research Division. (Readers are referred to Mr. Maul's article in this issue of the Journal entitled, "What Are You Doing About the Shortage of Teachers?") In the foreword to the report it is stated: "The 1953 report presents some alarming facts, in some respects the most alarming of all of the reports. The study reflects the harsh impacts of two factors which long have been recognized as threats to teacher supply: (1) the inevitable decline of college enrollments (the chief source of supply) as a result of low birth rates of the 1930's, and (2) the full-swing demands upon available manpower resources of the nation's defense program. By the fall of 1953 the schools will receive the first of what may prove to be an annual series of intense blows resulting from these factors." The reprints may be obtained at fifty cents per copy from: National Education Association, 1201 16th St., N. W., Washington 6, D. C.

MTNA 1954 DIVISION CONFERENCES are scheduled as follows: East Central—February 15-18, Statler Hotel, Detroit, Mich.; Southwestern—March. Date and place to be announced. The MTNA 1955 national convention will be held February 13-16 at Hotel Jefferson, St. Louis, Mo. Information concerning the meetings may be obtained from S. Turner Jones, executive secretary, Music Teachers National Association, 32 Browning St., Baldwin, N. Y.

MUSIC CRITICS WORKSHOP. A three-day workshop for music critics will be co-sponsored in New York City October 29-November 1 by the Music Critics Circle of New York City, the New York Philharmonic-Symphony Society, and the American Symphony Orchestra League, Inc. At this workshop music critics reviewing activities of symphony orchestras in smaller cities of the United States and Canada and the New York City critics (who form the Music Critics Circle of New York) will have opportunity to share experiences of mutual interest.

ASCD CHANGES 1954 CONVENTION CITY. The 1954 conference of the Association for Supervision and Curriculum Development will be held in Los Angeles March 7-12, according to George W. Denemark, executive secretary. Although it was announced earlier that San Francisco would be the convention city, Mr. Denemark said difficulties in housing convention delegates had necessitated the change. The annual conference will be held a month later this year to avoid a conflict with second semester registration in colleges and universities.

MIDWEST BAND CLINIC will be held in Chicago, Ill., December 10-12 at the Hotel Sherman. Program features will be seven band sessions at which music of all grades of difficulty and all publishers will be presented. The music will be micro-filmed and shown on a screen as it is played. There will also be fourteen instrumental clinics, a style show of band uniforms, and a final luncheon. Master of ceremonies for the convention will be Raymond F. Dvorak.

Selected Material for Elementary Choruses

TWO PART — SECULAR

H 4000 APRIL SHOWERS	Silvers-Scotson	.18
H 4047 APRIL SHOWERS	Silvers-Strickles	.18
W1793 AUNTIE SKINNER'S CHICKEN DINNER	Morse-Ivans	.15
G 1637 BAND, THE	Barton	.15
W1881 BUBBLE LAND	Anderson-Wadsworth	.15
R 3099 BY THE LIGHT OF THE SILVERY MOON	Edwards-Maclean	.16
R 3128 CAROLINA IN THE MORNING	Donaldson-Maclean	.16
W2732 CICIRINELLA (A Cappella)	Arr. Jones & Krone	.15
W3304 DANCE OF THE PAPER DOLLS	Tucker, Shuster, Siras-Maclean	.16
H 4001 DEEP IN MY HEART, DEAR	Ramberg-Scotson	.18
H 4003 DESERT SONG, THE	Ramberg-Scotson	.16
H 4026 DON'T FENCE ME IN	Parter-Strickles	.16
W1798 GOD SAVE AMERICA	West	.15
W2447 GYPSY LIFE	Pokras-Maclean	.16
W2181 GYPSY LOVE SONG	Herbert-Trinkaus	.16
H 4004 HALLELUJAH	Yamans-Scotson	.18
A 101 HAPPY DAYS ARE HERE AGAIN	Ager-Maclean	.16
W1783 I CAN'T DO THE SUM	Herbert-Maclean	.16
W1779 I'D LOVE TO BE A MONKEY IN THE ZOO	White-Ivans	.16
H 4014 I'LL SEE YOU AGAIN	Coward-Scotson	.18
H 4005 I LOVE A PARADE	Arlen-Scotson	.18
R 3100 I'M FOREVER BLOWING BUBBLES	Kenbravin, Kelliste-Maclean	.15
H 4036 IN A MONASTERY GARDEN	Kelliste-Maclean	.18
H 4024 IN THE OLD DUTCH GARDEN	Gross-Strickles	.16
W3448 IN MY MERRY OLDSMOBILE	Edwards-Maclean	.16
W2243 IN PRAISE OF NATURE	Kauntz	.18
R 3029 IN THE SHADE OF THE OLD APPLE TREE	Van Alstyne-Scotson	.16
R 3036 IT'S LULU TIME IN HOLLAND	Whiting-Scotson	.16
W3370 LILACTREE, THE (Perspicacity)	Gartlan-Stafford	.15
H 4039 LOUISIANA HAYRIDE	Schwartz-Strickles	.18
H 4006 MARCH OF THE MUSKETEERS	Friml-Scotson	.18
W3096 MARCH OF THE TOYS	Herbert-Maclean	.25
R 3013 MEMORIES	Van Alstyne-Scotson	.15
G 1609 MERRY GO ROUND, THE	Klemm	.16
W2355 MOONBEAMS	Herbert-Trinkaus	.18
R 3069 MOONLIGHT BAY	Wenrich-Maclean	.16
H 4042 MOTHER (From "My Maryland")	Ramberg-Maclean	.18
W2158 MOTHER MACHREE	Olcott, Ball-Trinkaus	.15
G 1864 MY GARDEN IS A LOVELY PLACE	Barton-Maclean	.16
W1728 MY OWN UNITED STATES	Edwards	.15
W3367 MY TWO FRONT TEETH	(All I Want For Christmas Is) Gardner-Maclean	.16
W2159 MY WILD IRISH ROSE	Olcott-Trinkaus	.16
W3339 NEVER MIND BO-PREP	Herbert-Stafford	.18
R 3150 OH YOU BEAUTIFUL DOLL	Ayer-Maclean	.18
H 4017 PLAY GYPSIES—DANCE GYPSIES	Kalman-Maclean	.18
W2699 POPI GOES THE WEASEL	Scharf-Kauntz	.16
R 3011 PUT ON YOUR OLD GREY BONNET	Wenrich-Scotson	.16
G 691 RAINING DAFFODILS	Pratherse	.12
H 4027 RIFF SONG, THE	Ramberg-Maclean	.18
R 3094 SHINE ON HARVEST MOON	Bayes, Noworth-Maclean	.18
H 4041 SILVER MOON	Ramberg-Stafford	.18
W1772 SING ALONG	Penn	.15
W2244 SINGING BIRD	Kauntz	.16
R 3026 SMILES	Roberts	.16
H 4008 SOFTLY, AS IN A MORNING SUNRISE	Ramberg-Scotson	.18
W2250 SONG OF FAREWELL	Kauntz	.16
W2281 SPRING IS HERE WITH JOY AND SONG	Kauntz	.16
H 4009 STOUTHEARTED MEN	Ramberg-Scotson	.18
H 4010 STRIKE UP THE BAND	Gershwin-Scotson	.18

W1805 SUNSHINE AND RAINTIME

(Whistle)	Jewitt	.15
H 4011 TEA FOR TWO	Yamans-Scotson	.18
W3346 TEDDY BEARS' PICNIC	Bratton-Stafford	.18
R 3079 THANK GOD FOR AMERICA	Phillips-Strickles	.18
R 3136 THANK YOU AMERICA	Jurmann-Maclean	.18
W3223 THAT'S AN IRISH LULLABY (Too-Ra-Loo-Ra-Loo-Rall)	Shannon-Maclean	.15
W3427 THREE EXCERPTS from "The Peasant Cantata"	Bach-Watson	.16
1. We Gather Here, Good Neighbors All		
2. Spring Is Come		
3. Come Now To The Inn (Finale)		
W3335 TIP TOE THRU' THE TULIPS WITH ME	Burke-Maclean	.16
W2645 TOYLAND	Herbert	.16
H 4044 WEST POINT SONG	Ramberg-Stafford	.18
H 4012 WHEN DAY IS DONE	Katcher-Strickles	.18
W3107 WHEN IRISH EYES ARE SMILING	Ball-Maclean	.16
H 4028 WITH A SONG IN MY HEART	Rodgers-Maclean	.18
W2197 YOUR FLAG AND MY FLAG	Woods	.15
H 4016 YOUR LAND AND MY LAND	Ramberg-Maclean	.18
H 4020 YOUR LAND AND MY LAND (Patriotic Version)	Ramberg-Maclean	.18
R 3131 YOU TELL ME YOUR DREAM AND I'LL TELL YOU MINE	Daniels-Stafford	.15

TWO PART — SACRED

G 780 HOLY ART THOU	Handel-Clark	.15
R 3134 JESU, JOY OF MAN'S DESIRING	Bach-Watson	.15
W1715 LET ALL THE WORLD IN EVERY CORNER SING	Ball	.15
W1809 LORD'S PRAYER	Kama	.15
G 772 MY CREED	Garrett-Clark	.12
W3363 MY PRAYER FOR TODAY	Van Alstyne, Arnold-Stafford	.15
W3443 SILENT VOICE, THE	Rama-Surace	.15
W2066 SWING LOW, SWEET CHARIOT	Arr. Trinkaus	.15

THREE PART — SSA — SECULAR

W1850 BARCAROLLE (from "Tales of Hoffman")	Offenbach-Trinkaus	.16
W2973 BUT LATELY IN DANCE (Valse Pathetique)	Arensky-Kramer	.16
W2966 CHILDREN'S PRAYER, THE (From "Hansel and Gretel")	Humperdinck-Reddick	.15
W2540 CZECHOSLOVAKIAN DANCE SONG	Arr. O'Shea	.15
W1939 HOWDY DO MIST' SPRINGTIME	Gulan	.16
W2029 I CAN'T DO THE SUM	Herbert-Maclean	.18
W2025 I'D LOVE TO BE A MONKEY IN THE ZOO	White-Trinkaus	.16
H 3145 I LOVE A PARADE	Arlen-Scotson	.18
R 3118 IN THE SHADE OF THE OLD APPLE TREE	Van Alstyne-Maclean	.16
W2366 JOIN IN THE HARVEST DANCING (A Cappella)	Kauntz	.16
G 1687 LET'S DANCE (Chopsticks)	Howarth	.16
R 3176 LITTLE LOST LAMB, THE	Youse	.20
W3104 MOTHER MINE (Polish Folk Song)	Arr. Kathaus	.16
G 1479 MY OWN UNITED STATES	Westphal	.15
W3168 PARADE OF THE TEDDY BEARS	Bratton-Maclean	.20
G 1741 SEPTEMBER	Lester	.18
G 1008 SPRING RAIN	Gould	.16
W2445 THREE EXCERPTS from "The Peasant Cantata" (A Cappella)	Bach Sr., M. Elaine	.18
1. We Gather Here, Good Neighbors All		
2. Spring Is Come		
3. Come Now To The Inn (Finale)		
R 3126 WHEN IT'S APPLE BLOSSOM TIME IN NORMANDY	Mellor, Gifford, Trevor-Wood	.18
W5011 WHEN MORN COMES FORTH	Tschakovsky-Kauntz	.18
W3423 WOODLAND JOURNEY, A	Frantz, LaFarge-Hartshorn	.18

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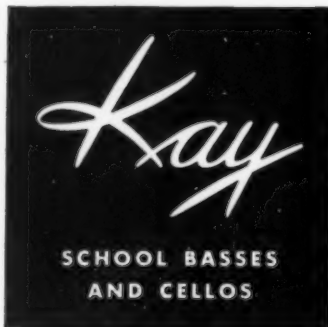


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director of the University of Wisconsin bands. Program and hotel reservation card may be obtained from Lee W. Petersen, Vandercook College of Music, 1655 Washington Blvd., Chicago 12, Ill.

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC will convene for its twenty-ninth annual meeting November 27-29 at the Palmer House in Chicago. Names and addresses of NASM officers were given in the MEJ September-October "Bulletin Board"

NEA REGIONAL INSTRUCTIONAL CONFERENCE will be held in Minneapolis, Minn., April 12-15, 1954.

TELEVISION. "Television, A New Community Resource," the report of the first television workshop of its kind for community organization personnel, has just been published by the Council of National Organizations of the Adult Education Association of the United States. The book sells for \$1.00 and can be obtained from the Wells Publishing Company, Leonia, N. J. The workshop, conducted by the Council of National Organizations staff in cooperation with the staff of Channel 28, Education Television Station, was held in Los Angeles, Calif., April 22-May 1, 1953. Representatives of 18 community organizations worked together exploring possibilities of television for educational purposes and as a community resource. The report is taken from tape recordings, and, in the foreword to the book, George H. Fern, chairman of the Council's Television Committee states, "It is hoped that this story will help both television leaders and community organization leaders in local communities, working together, to develop their stations as community resources. For those organizations and institutions which wish to conduct a television workshop, this story will prove to be a valuable guide in respect to criteria, planning, promotion, costs and operation of a workshop for education by television."

CONFERENCE ON ELEMENTARY EDUCATION REPORTS prepared by Lillian M. Allen and Lucille Mitchell, who represented the MENC at the Seventh Annual Conference on Elementary Education in Washington, D. C., May 6-8, 1953, are available from MENC headquarters, 64 E. Jackson Blvd., Chicago 4, Ill., upon receipt of 6 cents for postage and handling. Miss Allen is head of the department of music education at Howard University and is a member of the MENC Subcommittee "The Education of the Music Teacher" under the Committee "Music in Higher Education." Miss Mitchell is head teacher in charge of elementary music for the Arlington County, Va., Public Schools.



THOMAS N. MONROE (left), formerly director of music in the public schools of Rutherford, N. J., was recently appointed director of music at Fairleigh Dickinson College, a community college in the same city. Mr. Monroe, who was selected as "man of the year" by the Rutherford Chamber of Commerce in 1951 and also received the Passaic-Bergen Symphony award for doing the most for community music in the area, took up his duties this fall as assistant professor. At right is Dean Ray A. Miller of Fairleigh Dickinson College.



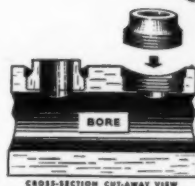
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BAND COMPOSITION AWARDS. The Tennessee Music Educators Association and the Middle Tennessee School Band and Orchestra Association announce the sponsorship of their first annual composition awards for new works for high school concert bands. The associations feel that there is particular need for band works that can be played by the average high school band, of class "C" grade. Since this classification not only implies limited instrumentation, but many times players of limited ability, the composer has certain limitations placed upon him. However, the Tennesseeans say, students in class "C" bands need and deserve the same high caliber music for their artistic advancement as those of larger groups. A first prize of \$250.00 is offered; second prize is \$150.00. Official entry blanks may be had from: Phil Howard, Box 506, Murfreesboro, Tenn. The entry blanks should be mailed to Mary Sue White, Box 606, Nashville 2, Tenn., not later than February 1, 1954.

JOHN HAY FELLOWSHIP program, sponsored by the John Hay Whitney Foundation, is accepting applications for the 1954-55 season from qualified teachers in the public high schools of Alabama, Georgia, Illinois, Indiana, Kentucky, Maine and Washington for studies in the humanities. A total of twenty fellowships which provide full salary, tuition and transportation are offered. Candidates must: (1) Be currently teaching in one of the designated states. (2) Be a permanent instructor, between the ages of 30-45, who spends at least one-half of his assigned school time in actual classroom teaching. (3) Have at least five years of high school teaching experience, the most recent two of which shall have been in the present employing school system. (4) Be a permanent instructor who spends at least one-half of his assigned school time in actual classroom teaching. (5) Have demonstrated personal and professional qualifications which will enable them to profit by the year of study, and to stimulate their colleagues and students upon their return. Inquiries should be directed to the Division of Humanities, John Hay Whitney Foundation, 30 Rockefeller Plaza, New York 20, N. Y. Applications should be received by December 31, 1953.

APPLIED MUSIC SCHOLARSHIPS. Alumni of the division of music at Colorado State College of Education, Greeley, are establishing two perpetuating scholarships available for applied music in strings, woodwind, piano, organ, brass and vocal, as tributes to two former heads of the music division—John C. Kendel, now vice-president of the American Music Conference, and the late J. DeForest Cline. The scholarships will be available for the 1954 fall quarter. Information may be obtained from Harry L. Hay, 1209 Pennsylvania, Denver 3.

ANTHEM COMPETITION. Composers are invited to submit a not previously published anthem of from five to ten minutes in length for the 1954 Ascension Day festival service of The Church of the Ascension, New York City. An award of \$100.00 will be given the winning composition and the H. W. Gray Co. will publish the work on a royalty basis to be arranged with the composer. Entries must be received by March 15, 1954. Further details are available from Secretary, Anthem Competition, 12 West 11th St., New York 11, N. Y.

ARIZONA SONG CONTEST, sponsored by the Phoenix Advertising Club, is open to amateur and professional songwriters. An award of \$1,000 is offered for a song which captures the beauty of the physical characteristics and the history of the state. The composition must not have been previously published and entries should reach the Arizona Song Contest, Phoenix Advertising Club, P. O. Box 1586, Phoenix by December 31, 1953.

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LOS ANGELES (CALIF.) BUREAU OF MUSIC in its annual report states that more than 2,385,000 attendance—half of it directly participating attendance—has been registered in the past eight years. This figure does not include the hundreds of thousands who have been audiences at its major concerts, or the millions who have heard its many local and nationwide broadcasts. The Bureau of Music was activated as part of the Municipal Art Department in May 1945 and sponsors youth choruses, adult choruses, community sings, co-sponsor's band concerts in the city's parks; presents many special programs, concerts and broadcasts, and encourages "More Music for More People" by emphasizing citizen-participation in music.

VANDERCOOK COLLEGE OF MUSIC, now located at 1655 Washington Blvd., Chicago, has announced it will move to a new site in the 3200 block on South Michigan Ave. this winter. The purpose of the move is to make more Illinois Institute of Technology liberal arts courses available to Vandercook students, who are preparing to be band and choral directors. According to the news release, there is no connection between the two institutions, but for the past four years Illinois Tech has been sending instructors to the present Vandercook location to give extension courses in English, history and education.

TRANSYLVANIA MUSIC CAMP dates for 1954 are June 24-August 8, and the Brevard Music Festival will be held August 13-29 at Brevard, N. C. Requests for information concerning the camp and the festival may be sent to Box 592, Brevard, N. C.

DRAKE UNIVERSITY'S BANDS have received a second grant from Mr. and Mrs. Paul Monroe and their son James to be used for scholarships and to continue the tonal balance experimentation started under a similar grant given the band last summer. Gordon W. Bird is director of the band.

ROYAL COMPOSER. King Norodom Sihanouk Varman, monarch of Cambodia, is not only the leader of his people but a lover of music whose hobby is composing. Five of King Norodom's pieces, brought to this country by Donald R. Heath, United States minister to the Indo-Chinese states of Vietnam, Laos and Cambodia, have been arranged and orchestrated by United States Air Force Band arrangers. The band recently played in concert three of the pieces entitled, "Cambodian Suite." Word is received from Mrs. Carl F. Ludwig, secretary-treasurer of the Ludwig Publishing Company of Cleveland, Ohio, that the suite is being published by the company and will be ready for distribution very soon.

FISCHER EDITION NEWS, publication of J. Fischer & Bro., New York, N. Y., is a valued member of the M.E.J. periodical exchange group. The September-October 1953 issue makes note of the fact that The Diapason (official journal of the American Guild of Organists and the Canadian College of Organists) recently carried two notices regarding T. Tertius Noble, one of the great church organists, choirmasters and composers of the present era. The first, reprinted from an issue of forty years ago, announced his welcome to America at a dinner given by the National Association of Organists. The other, prominently featured on the front page, was the notice of Dr. Noble's death on May 4th at Rockport, Mass., after a long illness. States the editor of the Fischer magazine: "In the forty years between these dates Dr. Noble established himself as one of the leading men in his profession, and endeared himself to everyone who knew him as a man of unusual qualities and great charm." Many of the works edited and composed by Dr. Noble are available in The Fischer Edition catalog.

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RADIO CONCERTS provided the schools of Rochester, N. Y., by the Rochester Civic Orchestra each year started October 13 and will continue through April 13, 1954. The concerts originate from the auditoriums of various Rochester high schools and are made available to the Empire State FM School of the Air network through the facilities of WHFM. These concerts are the result of the combined efforts of the Rochester Civic Music Association, the Rochester Board of Education, and Stromberg-Carlson Station WHFM. Paul White is the conductor of the orchestra and Howard N. Hinga is the commentator. A notebook containing melodies and a short story about each selection is provided the students.

STRING PROMOTION program inaugurated last year by the University Extension Division, University of Mississippi, has expanded to include two new staff members. Arnold Brown, formerly with the Birmingham Symphony, will initiate string instruction in the coastal area of the state. Marvin Zoschke, who taught last year at Phillips University, will work in northeast Mississippi. Frank Crockett remains as extension coordinator of string instruction. Journal readers will remember that the string program in Mississippi was described by State Supervisor of Music William S. Haynie in the February-March 1953 issue, and a further report of progress was given by A. G. Bowen, Jr., in the June-July 1953 Journal.

NEA JOURNAL September 1953 issue contains an article by Lucille Mitchell (head teacher in charge of elementary music in Arlington County, Va.) entitled, "There's Music in Cherrydale." The article covers the results of in-service education of classroom teachers by the music-helping teachers. This is one of several articles by music educators which the NEA Journal is publishing this year.

C. C. BIRCHARD AND CO. Boston music publishers, and the Frederick Harris Company of Canada have announced a mutual sales agreement whereby the Harris publications will be available through the Birchard offices in Boston. In a similar manner, Birchard titles may be obtained directly from the Oakville, Ontario, address of the Harris Company. Titles available from the Harris catalogue through C. C. Birchard & Co. will be announced in the forthcoming release of a comprehensive catalogue.

THE PALMER COMPANY, publishers of educational specialties and Education magazine, has moved from Boston to 349 Lincoln St., Hingham, Mass., about fifteen miles from Boston.



FRANK ST. LEGER (right), formerly assistant to the general manager of New York's Metropolitan Opera who recently was appointed to the faculty of the Indiana University School of Music, is welcomed to the campus by Dean Wilfred C. Bain of the music school. St. Leger is widely known as opera producer-conductor and voice coach.

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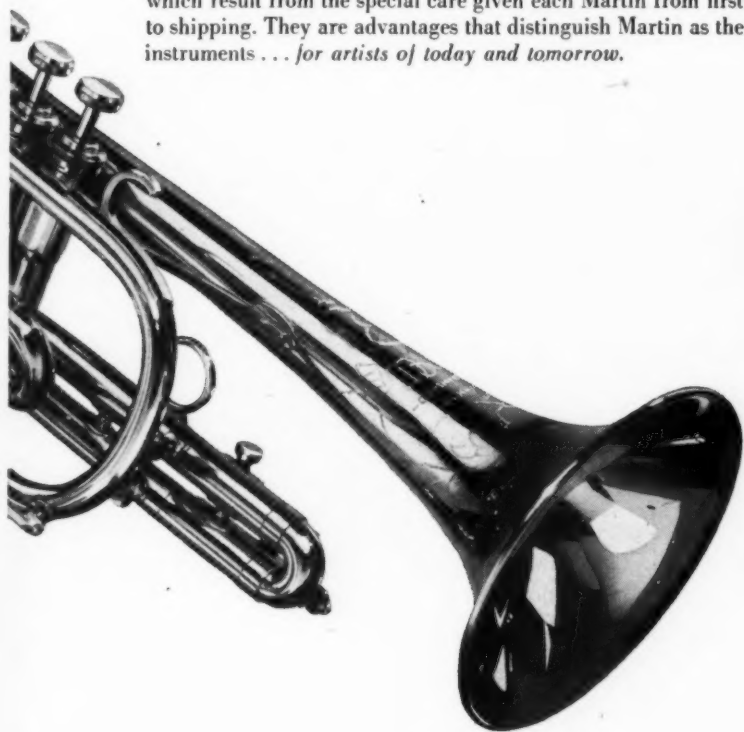
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SILVER BURDETT COMPANY announces the publication of "A Song Approach to Music Reading," by Charles Leonhard, professor of music at the University of Illinois. The book is concerned with learning to read music from the music patterns of simple songs already familiar to the reader, and an accompanying recording of well-known songs is a part of the program. The book is recommended for elementary and high school students and teachers.

H. & A. SELMER, INC. has prepared an eight-page illustrated brochure entitled, "You Can Play in the Band" designed for the use of bandmasters and grade school music teachers in introducing their pupils to band and orchestral instruments. Sample copies may be obtained from H. & A. Selmer, Inc., Elkhart, Ind. Bulk supplies may be obtained from Selmer dealers throughout the country.

BOOKS FOR SUPPLEMENTARY READING (kg-9th grade) 1954 catalog, has been issued by the Children's Reading Service, 1078 St. Johns Place, Brooklyn 13, N. Y. Some 1000 children's books from more than forty publishers are listed by topics and school grade levels. Many books listed are designated as suitable for remedial reading. The section devoted to books about music and musicians lists the Opal Wheeler "Musical Biographies" (14 titles) plus nine other books. Exhibits of books from the catalog are available for display.

The C.R.S. fourth annual catalog of recordings for classroom use "Annotated List of Phonograph Records", edited by Warren Freeman, lists more than 1,000 titles from many record manufacturers, arranged by subject areas and grade groups. Send 10 cents to C.R.S. for postage and handling charges.

FRANK HOLTON & CO. is offering to schools and musical organizations, through its dealers, a 25 x 38-inch "Parade of Musical Events" calendar which runs from September 1953-August 1954. The calendar has space on each day for scheduling rehearsals, public appearances and other band and orchestra activities, as well as cartoon-illustrated tips on each month's panel concerning better band performance.

AMPEX CORPORATION is the new name of the Ampex Electric Corporation through recent action of the board of directors. Because of the expanding scope of Ampex activities, the term "Electric" no longer is descriptive of the company's business, according to George I. Long, general manager.

COLLEGIATE CAP AND GOWN COMPANY, New York City, announces the use of "Sealed-in Color" choir apparel, a new process producing a material called Celaperm (produced by the Celanese Corporation) whereby color is added before the thread is spun. Other features, it is stated, are that the material is unaffected by sunlight, perspiration, or industrial grease. Additional information and samples may be obtained by writing to the company at 366 5th Ave. New York 1, N. Y.



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CLAYTON F. SUMMY CO., music publisher, announces that its expansion program includes the placing of Robert G. Olson, formerly at the St. Louis Institute of Music, as chairman of choral repertoire, and the beginning of a band publication department with Robert E. Dahmert, formerly director of bands at the University of New Mexico, as band repertoire chairman.

CORONET'S 500th sound motion picture is a new Christmas film entitled, "Silent Night: Story of the Christmas Carol," most of which is filmed in the small Austrian village where the immortal carol was written in 1818.

TARG & DINNER, INC., has issued its 1954 Guide to Musical Merchandise, a handsome, illustrated, hard-covered book which catalogs the musical merchandise offered by this firm—including musical instruments, cases, accessories, instruction methods, records, musical toys, etc. Targ & Dinner is located at 425 S. Wabash Ave., Chicago 5, Ill.

"METRONOME TECHNIQUES" by Frederick Franz (New Haven: Yale University Press, 1947), is offered free to private and public libraries, music school or department heads, upon written application to Argus Associates, Inc., 956 Chapel St., New Haven 10, Conn. Mr. Franz has in his book compiled a brief but practical instruction manual on the various applications of the instrument to music study.


THE HALL & McCREARY Music Director's Deskbook provides historical data about music and musicians as well as a convenient place to jot notes for each day of the year. A handy list of names and addresses of MENC officers and a list of addresses music directors often need is included in the back of the book. Hall & McCreary is located at 434 S. Wabash Ave., Chicago 5, Ill.

GIFT. The Hans Kindler orchestral library has been donated to the Public Library of the District of Columbia, according to an announcement made by Harry N. Peterson, librarian. The collection, which consists of orchestrations, songs, and scores, assembled by the creator and first conductor of the National Symphony Orchestra, will soon be available for circulation to local organized orchestral groups from the Music Division of the Public Library.

LEE M. THURSTON, United States Commissioner of Education appointed July 2 by President Eisenhower, died September 4. Mr. Thurston had been state superintendent of instruction for Michigan and just prior to his appointment to the government office was to have taken on the post of dean of the college of education at Michigan State College at East Lansing. He had taught in Boyne City, Manistee and Owosso in Michigan between 1918 and 1926. In 1926 he became superintendent of the schools at Perry, Mich., and was assistant superintendent of schools in Ann Arbor from 1931-1935. From 1938 to 1944 he was professor of education at the University of Pittsburgh. He was chief state school officer for Michigan from 1949-1953. As superintendent of public instruction for Michigan he was active in the National Council of Chief State School Officers, serving as its president in 1950-51, and was on the Educational Policies Commission of which he had just been named chairman after serving since 1950. He had been a member of the NEA Legislative Commission since January 1953.

GEORGE A. BRYAN, Bay City, Michigan, passed away August 14 according to word received from Clara Bryan Fisher. Mr. Bryan was a life member of the Conference and first joined MENC in 1930.

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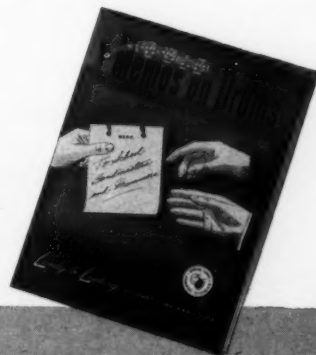
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SINGING JUNIORS—GRADE 7, by Lilla Belle Pitts, Mabelle Glenn, Lorraine E. Watters, Louis G. Wersen. [Boston: Ginn and Company.] 238 pp., illustrated, index. \$2.68.

Coordinating singing and playing instruments, "Singing Juniors" continues the developmental method introduced in the preceding books of "Our Singing World" series. The book has been planned to meet the needs of adolescents and is arranged in unison, two- and three-part harmony. An alto-tenor part is provided for the changing voice. Piano accompaniments as well as chord indications for accompaniment by autoharp, guitar, ukulele, and accordion are given in many of the songs. In the Christmas section, in addition to eleven Christmas carols, there is a complete playlet "Christmas in an Alpine Village." Mozart's "The Magic Flute" with story, pictures and music adapted for seventh-grade performance gives an introduction to the opera. The authors need no introduction to MENC members. Miss Pitts is professor of music education at Teachers College, Columbia University; Mabelle Glenn was formerly director of music in Kansas City, Missouri, Public Schools; Lorraine E. Watters is director of music in Des Moines, Iowa, Public Schools; Louis G. Wersen is director of music education in the Philadelphia, Pa., Public Schools.

The book will be reviewed in a later issue of the Journal.

MORAL AND SPIRITUAL EDUCATION IN HOME, SCHOOL AND COMMUNITY. Order from National Congress of Parents and Teachers, 600 South Michigan Blvd., Chicago 5, Illinois. Price 25c a copy.

This pamphlet is issued by the National Congress of Parents and Teachers in cooperation with the NEA Educational Policies Commission and the American Association of School Administrators. It has been prepared to help parent-teacher associations plan discussion and action that will contribute to the moral and spiritual development of children and youth.

There are five chapters, under the headings of: Moral and Spiritual Education, National and Community Interest, Moral and Spiritual Values, What Are They?, Learning Values in the Home, Learning Values in the School, Learning Values in the Community.

In the summarization of the information, the final chapter states that "All we want for children and youth has its roots in the moral and spiritual values we cherish. We hear a great deal about standards of living, but what we want for our children—and what they want for themselves—is a standard of values."

YOU CAN TEACH MUSIC, by Paul Wentworth Mathews. [New York: E. P. Dutton & Co., Inc.] 178 pp., illustrated, index. \$3.75.

This book by Mr. Mathews was received shortly before the Journal goes to press and will be reviewed in a later issue. It is a handbook which shows the elementary teacher how to carry through a worthwhile program of musical activities as part of the classroom routine, even if the teacher has no special musical skill and a limited knowledge of music. The author is professor of music education at the University of Missouri and is well known to MENC members. He is a past-president of the MENC Southern Division.

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PIANO TECHNIQUE, by Sidney Harrison. [New York: Pitman Publishing Corp.] 77 pp. \$3.00.

That the size of a book is no criterion by which its value can be judged is proven by this small work on piano technique. There is more valuable information and wise counsel crammed into these 77 pages than one often finds in a much larger book. For too long the teaching of the piano has amounted to which method the teacher either used or invented. Students have been led to believe that if they would only learn this or that method they would become great artists. Most of these methods have been divided into two camps: "Do it all with the fingers" or "Do it all with the arm." Here we have an intelligent teacher, pianist and writer who dares to write that both methods must be combined if truly good piano technique is to be achieved. This may come as a shock to many piano teachers as well as to the many students who all too willingly believe in one pet theory for developing their technique.

The author discusses such basic topics as the use of the arm, finger-legato, the different approaches to practicing, pedal technique, the value of a relaxed but not collapsed arm technique, and many other subjects of primary importance. Throughout the book, Mr. Harrison emphasizes the impossibility of disassociating technique from interpretation. He states in his preface that he has aimed to be "clear and practical, but not dogmatic," and he has unquestionably achieved his goal. This little book contains some of the finest instruction for both the teacher and student of the piano that this writer has ever read in print.—George Bielow.

ORIENTATION FOR INTERPRETING MOZART'S PIANO SONATAS, by Thomas Richner. [New York: Teachers College, Columbia University.] 96 pp.

The author of this compact little book as a concert pianist has had the necessary personal experience to write on the interpretation of Mozart's piano sonatas. The author's stated purpose is to retrieve these piano compositions from the teaching studio where they have too long been almost the sole property of the student pianist. While these sonatas, taken as a whole, are not the greatest works of Mozart, many of them are compositions of beauty and depth of expression that should be heard more often in the concert hall. Every pianist should have an intimate knowledge of these sonatas, and this book can help to bring about this acquaintance.

The second half of the book is devoted to Dr. Richner's intelligent and often illuminating comments on the interpretation of these piano sonatas. However, the first section of this work also contains a great deal of valuable background knowledge that a pianist should know before he approaches these pieces. The author gives an interesting outline account of the various celebrated composers and musicians of Mozart's day who influenced him and his style of writing. Also Dr. Richner presents a clear picture of the type of piano Mozart used, and not the least important section of this book is one in which he explains the problems of ornamentation as they are found in these piano sonatas.—George Bielow.

HOW TO BUILD A RECORD LIBRARY, by Howard Taubman. [New York: Hanover House.] 94 pp. \$1.50.

Mr. Taubman, who is music editor of "The New York Times" suggests in his book the most important works for both a starting collection and a more advanced one, and lists the single best recording of each from the standpoint of performance and technical reproduction. For fast and simplified reference the book, which lists nearly 1,000 recordings, is divided into the following sections:

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September EDUCATION 1953

MUSIC EDUCATION NUMBER

Edited by
Dr. LLOYD F. SUNDERMAN
Toledo University

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YOUTH, The Nation's Richest Resource, Their Education and Employment Needs. For sale by the Supt. of Documents, U. S. Government Printing Office, Washington 25, D. C. Price 20 cents.

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This booklet would be a valuable asset in any school library, and also of help to those who undertake the responsibility of contributing to the welfare of children and youth in the schools and in the communities.

MUSIC THERAPY 1953, Second Book of Proceedings published by National Association for Music Therapy, Esther Goetz Gilliland, editor. [Lawrence, Kansas: National Association for Music Therapy, P. O. Box 4.] \$5.00.

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Music Education Source Book. Fourth printing, August 1951. Revised appendix includes the recommendations of the North Central Association of Colleges and Secondary Schools pertaining to music; the 1951 Revision of the Outline of a Program for Music Education; 1950 Constitution and Bylaws of the MENC. 288 pp., flexible cloth cover. \$3.50.

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Selected Bibliography of Music Education Materials. Originally compiled by a special committee of the MENC at the request of the Department of State to be used by the Department as a guide in the selection of materials which are distributed from time to time by the Department to cultural institutions and various agencies of the United States and other countries. 1951. 64 pp. 75c.

Outline of a Program for Music Education (Revised 1951). Prepared by the Music Education Research Council and adopted by the Music Educators National Conference at its 1940 meeting. Revised 1951. 4-Page leaflet. 5c.

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The Function of Music in the Secondary-School Curriculum. The compilation and publication of this treatise represents a cooperative enterprise of two departments of the National Education Association—the National Association of Secondary-School Principals and the Music Educators National Conference. First published in the November 1952 Bulletin of NASPP. Now available in a separate pamphlet issued by MENC. 60 pp., paper cover. \$1.00.

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State Supervisory Program of Music Education in Louisiana. A report of a Type C Project, by Lloyd V. Funchess, Louisiana state supervisor of music. Submitted in partial fulfillment of the requirements for the degree of Doctor of Education in the Advanced School of Education, Teachers College, Columbia University. 1945. Mimeo. 175 pp. \$1.50.

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RAY C. MAUL

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The annual national teacher supply and demand study helps, each year, to see the picture a little more clearly, even though many ponderable questions remain unanswered.

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This article was written especially for the MUSIC EDUCATORS JOURNAL by Mr. Maul, who is assistant director of the Research Division of the National Education Association. The Research Division has recently prepared a report of the sixth annual national teacher supply and demand study entitled, "The 1953 Teacher Supply and Demand Report." The report is described in the Bulletin Board column of this issue of the JOURNAL.

school where there will be a 50 per cent increase in enrollment before 1960; (4) that the total supply of new teaching candidates, which comes from the annual classes of college graduates, is steadily decreasing; and (5) that the 1953 crop of new teachers (of all kinds) to come from these college graduating classes is off more than 21 per cent from 1950.

In the music field we know (1) that many schools have not yet developed even reasonably good programs of music instruction, which means that many more music teachers are needed to fill this gap; (2) that the popular demand for good music instruction is steadily growing throughout the country; (3) that competent teachers, more than ever before, must be at hand to direct and channel this increasing public interest into the right kind of educational programs; (4) that competition for professionally trained personnel in all professions is increasing; and (5) that the colleges are turning out fewer, rather than more, qualified music teaching candidates per year.

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cator will resist the participation of any but the fully trained teacher.

Such attitudes and actions, although motivated by the highest ideals, inhibit rather than promote progress. It is an inexorable fact that the jump from a purely incidental to a fully professional program cannot be made in one leap. Leadership must not get too far ahead of the growth of public interest, understanding, and willingness to support the program. The present high status of music in the educational programs of many communities was not achieved overnight. In many other communities the readiness to take the steps necessary to this achievement is only beginning to emerge. In still other communities it is yet to be awakened.

Sheer Numbers Defy Arbitrary Action

One might say, "the time is at hand to rid the music field of all but those who are fully prepared; the partially trained and the untrained must keep hands off." Such a step can be and has been taken in certain places and under certain conditions. Probably it can be taken in other places, and possibly in still others. To make an arbitrary demand, however, would be to ignore the facts.

The whole school program hinges upon sound financial support. As American life grows more complex the demands of *all* fields of learning increase. Every field wants more space, more equipment, more personnel, higher standards. Every field of instruction is stepping up its demands for teaching competency. This thoroughly wholesome situation makes for progress all along the line, but each field of learning must not only have the support of its own professionals—it must also carry its share of bringing the entire public along.

At this moment, and for many years to come, the oppressive hand of increased numbers must be reckoned with. Already overcrowding is at hand and beyond bearable limits in many elementary schools. The superintendent is at his wit's end; he must make new economies somewhere. His dilemma invokes patience and a willingness to give and take in every field. Partial competence of general elementary teachers in the various special fields must be balanced against their general excellence.

Sheer numbers dictate this course. The number of four-year trained elementary school teachers has increased encouragingly each of the past few years, but

this number does not yet meet *one-half* of the annual demand. Superintendents, overwhelmed by the avalanche of little kiddies, are sharpening their demands for better preparation in every field, including music, *so that the groundwork may be laid for the most effective work of every fully trained music teacher.*

The accompanying table shows what is happening at the source of supply—the colleges. The total number of graduates in 1953 is down 30.8 per cent from 1950; the total number of these graduates prepared to teach in high school is down 36.2 per cent in these same last three years. Encouragingly, the drop in potential new music teaching candidates is not so severe, but even here the decrease of 10.8 per cent comes at the very moment the need for increased numbers begins to be felt. As the public schools continue to add more than a million pupils each year to their total enrollment, the cry for more competently trained teachers mounts. Not only so, but the load on each teacher in service is increased.

Former teachers help as they come back into service, but the tasks of the future must fall chiefly upon the annual crop of new college graduates. But where do college graduates come from? The answer, of course, is the high schools.

Every Teacher A Counselor

Why do high school graduates go to college? Why do some of them prepare to become teachers? And why do some of this group prepare to *teach music*? The teacher now in the classroom can best answer these questions through personal experience. Without question, however, the influence of an inspiring teacher played a dominant part in the decision of the majority. In elementary or perhaps in high school an emerging interest was recognized. True, talent was there, but talent alone is not enough. It does not make an engineer, an architect, or a music teacher. Every profession is built not only upon the talents of its members, but even more critically upon their *interests*.

Somewhere along the line in the early experience of the talented child *somebody* must play a vital role. *Somebody* must recognize and encourage the development of this talent—but this is not enough. *Somebody* must deliberately create situations in which *interest in teaching* can develop. The young student, both in elementary and in high school, is extremely pliable. The range

CONTINUED ON PAGE FIFTY-FOUR

Total Number of College Graduates, Number Prepared to Teach in High School, Number Prepared to Teach in Elementary School, Number Prepared to Teach Music, with Per Cent Annual Change Since 1950

Year	Total bachelor's degree graduates	Per cent Change from 1950	Total graduates prepared to teach in high school	Per cent Change from 1950	Total graduates prepared to teach in elementary school	Per cent Change from 1950	Total Graduates prepared to teach music			Per cent Change from 1950
							Men	Women	Total	
1	2	3	4	5	6	7	8	9	10	11
1950	433,734		86,890		28,587				5,296	
1951	384,353	-11.4%	73,015	-16.0%	33,782	+18.2%			4,652	-12.2%
1952	331,942	-23.5	61,510	-29.2	37,649	+31.7	2,093	2,789	4,882	-7.8
1953	300,000*	-30.8*	55,468	-36.2	35,636	+24.7	2,079	2,647	4,726	-10.8

*Estimated

Source: Figures in column 2 were taken from Story, Robert C., *Earned Degrees Conferred by Higher Educational Institutions, 1951-52*. Circular 360 a, December 1952, U.S. Office of Education, Federal Security Agency. All other basic figures were taken from Annual NEA reports on teacher supply and demand.

For World Friendship Through Music



The International Conference on Music Education at Brussels, Belgium*

The International Congress for Professional Education of Musicians at Bad Aussee and Salzburg, Austria

A Report by Vanett Lawler

THAT music is indeed a very important international relations medium was abundantly demonstrated by the two conferences held the past summer in Belgium and Austria. People of many nations and representing various aspects of the musical life of those nations shared inspiration and benefits of the kind that stem only from such shoulder-to-shoulder and mind-to-mind contacts—made acutely stimulating because these leadership conferences were at the world level. Unquestionably, through inter-nation exchange and personal contacts, musicians are a contributing factor in the progress of world understanding. Music is one area of common interest which transcends economic, social, and political barriers that too often confuse and impede international relations in other fields. This observation, as old as the arts themselves, is repeated here because it was so definitely high-pointed by the two conferences which are the subject of this report.

Each conference was a *first* in its own right. In Brussels official representatives from thirty-nine countries spent nine days on the subject of "The Role of Music in the Education of Youth and Adults"—the first time that type of meeting has been held. In Bad Aussee and Salzburg in Austria, officials of conservatories met for nine days, and also for the first time, to discuss "The Education of the Professional Musician."

At the two conferences there were more than forty countries of the world represented—from the New World including Canada, the United States, Cuba, Haiti, Nicaragua and Chile; from the United Kingdom; from all of the Scandinavian countries and many countries of Continental Europe; from Australia, the Middle East, from India, Japan, Korea, the Philippines, and from South Africa.

Each conference was eminently successful. The true test of the success of any meeting anywhere is how participants feel and react. Everyone who was present at the two conferences was cognizant of the enthusiasm, the awareness of accomplishments, the satisfaction and belief in these accomplishments, the desire and plans to hold future meetings.

Obviously it was not possible for everyone to attend both conferences. There were many from several countries who were at both meetings, and there is no doubt that an opportunity to participate in both conferences was an enriching and broadening experience. If this writer, who has been closely associated with the original plans for the two conferences, has a single wish in retrospect it is in two parts: (1) That the music educators from schools, colleges, universities and conservatories, and from ministries of education who were at Brussels, could have participated in the meetings in Austria; and (2) that all of the directors of conservatories who constituted the attendance at the meetings in Austria could have been in Brussels. There will be time for that in the future.

The Preparatory Commission appointed by Unesco and the International Music Council over two years ago set up some

* The picture on this page is a partial view of a plenary session of the International Conference on Music Education, Palais des Beaux-Arts, Brussels. The Conference was honored by the presence of Queen Elizabeth of Belgium, who is shown seated at the head of the center aisle (right-hand side of this picture).



Above: In Brussels the Bureau met daily to confer on the day's accomplishments and to make plans for future meetings. Below: Speakers at one of the plenary sessions in Brussels. Left to right: Professor V. Raghavan of the Music Academy, Madras, India; Arnold Walter, director of the Royal Conservatory of Music, Toronto; Eberhard Preussner, administrative director of the Salzburg Mozarteum; Julien Kuypers of Brussels, who was elected president of the Conference.



Below: Some of the participants from the United States seated at the official United States table in Brussels. Left to right: Charles M. Dennis, Grace Spofford (chairman of the United States delegation), Marguerite V. Hood, and Kemper Harreld.



Below: Everybody present joins in the singing at one of the sessions of Commission C in Brussels, which was devoted to The Education of the Music Teacher. Directing the group, but not shown in this picture, is Gottfried Wolter of Hamburg, Germany, who is the conductor of the Norddeutscher Singkreis. (See picture on cover and story on page 19.) In the group are persons from countries all over the world, including several from the United States—all of whom are singing in the same language—Latin!



basic purposes or aims and objectives around which the conferences might be organized. These were:

1. To provide a medium through which qualified representatives from countries throughout the world may come together to exchange and disseminate information and to confer concerning music education philosophy, methods and materials, for the purpose of stimulating further recognition of music education as a part of the broad program of general education.
2. To determine the needs in the field of music in general education.
3. To determine how such a conference will contribute to education for international understanding, that is, in bringing peoples closer together.
4. To discuss and lay tentative plans for a course of action whereby a continuing program of exchange of information and conferences may be pursued through the medium of a permanent international organization of music education.

To what extent was there accomplishment of these goals?

Let us first take a brief look at the conference in Brussels. An aliveness and spirit prevailed throughout this meeting, from the opening of the first plenary session on June 30 in the Concert Hall of the Palais des Beaux-Arts when the delegates assembled for the first time, to the last session, a magnificent concert also in the Palais des Beaux-Arts where there was heard the especially commissioned work, "The Canticle to Hope" conducted by the composer, Paul Hindemith. United States music educators felt perfectly at home at the Brussels Conference so much was it like our MENC meetings in the United States.

There were six plenary sessions with the following keynote addresses:

- (1) "Unesco Welcomes the Opportunity to Sponsor the First International Conference on Music Education" by M. Jean Thomas, director of the Department of Cultural Affairs, Unesco; "Music Education and International Understanding" by Domingo Santa Cruz, dean of the Faculty of Fine Arts, Santiago, Chile; (2) "The Philosophy of Music Education—its Aims and Objectives" by M. Georges Duhamel of L'Academie Francaise; "The Background and Aims of the International Conference on Music Education" by M. Marcel Cuvelier, secretary-general of the International Music Council; (3) "The Status of Music Education in Europe" by professor Eberhard Preussner, administrative director of the Salzburg Mozarteum in Austria; "The Status of Music Education on the American Continent" by Arnold Walter, director, Royal Conservatory of Music, Toronto, Canada; "The Status of Music Education in Asia" by Professor V. Raghavan of the Music Academy, Madras, India; and "The Status of Music Education in Japan" by Professor Tomojiro Ikenouchi of Tokyo University; (4) "New Trends in Music Education" by Leo Kestenbergh, principal, Music Teachers Training College, Tel Aviv, Israel; "New Trends in Music Education" by Vanett Lawler, associate executive secretary, MENC; "The Role of Folk Music in Education" by Sir Stewart Wilson, administrative director, Royal Opera House, Covent Garden, London. (5) "Proposed Plan for the Establishment of a Society of Music Education" by Charles Seeger of the United States, whose paper was read by Jack Bornoff, executive secretary of the International Music Council; (6) report by Arnold Walter, rapporteur of the conference; presentation and adoption of resolutions.

A further word should be said about the plenary sessions which were the backbone, so to speak, of the program—the times when all of the delegates and observers came together for presentation of topics of a general nature and of interest to all. Some of the photographs reproduced with this report will give the reader an idea of these sessions. They were impressive to say the least. Each country had a specially designated table at which sat its accredited representatives. The

tables were arranged alphabetically by countries in accordance with Unesco procedure. The official languages were French and English, also in accordance with Unesco procedure, and the delegates found on their tables prior to each plenary session the documents, properly translated, which were to be presented. Sessions began promptly, and, unbelievable as it may seem, they ended promptly and were not too long. Much credit for the expeditious handling of the plenary sessions is due to the sparkling personality and business-like know-how of the president of the conference, Julien Kuypers, who was secretary general of the Ministry of Education in Brussels.

In this connection a warm word of appreciation should go to the Unesco secretariat, and particularly to Robin Laufer, Luiz Heitor Correa de Azevedo, and to Jack Bornoff, the executive secretary of the International Music Council, and their colleagues, all of whom spent many long days and nights in advance of the meeting, and during the meeting, to insure the grand success it was for all of us.

At one of the first plenary sessions and at the final concert, the conference had the honor of the presence of Queen Elizabeth of Belgium, whose graciousness and interest were deeply appreciated.

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It was in the many meetings of the three commissions that the original aims and objectives of the conference found their greatest achievements. The three commissions and their chairmen were: (1) Commission A, Music Education in Schools, Colleges and Universities whose chairman was Domingo Santa Cruz, dean of the Faculty of Fine Arts of the University of Chile, Santiago; (2) Commission B, Music Education in the Community whose chairman was Egon Kraus, chairman of the Association of German School Music Educators, Cologne; (3) Commission C, The Education of the Music Teacher whose chairman was Charles M. Dennis, director of music, San Francisco, California. At practically all meetings of the commissions there were demonstrations by student groups from various countries.

It would be impossible to give a detailed account of the commission meetings. The photographs and their captions do more justice, in part at least, in telling the story of the commissions. In addition to the demonstrations at the commission meetings, there was time for good discussion. Differences of viewpoints between and among countries were expressed openly and freely. As at the plenary sessions, the two official languages were French and English, and the able and brilliant translators provided by Unesco removed difficulties of language barriers.

JOURNAL readers will be interested, of course, in specific comments about participation of the United States representatives in the commission meetings. A special word of commendation is most certainly due our friend and MENC Past-President Charles M. Dennis whose chairmanship of Commission C, The Education of the Music Teacher, was brilliantly handled and under whose guidance the resolutions of Commission C were so succinctly and intelligently presented. Our immediate past-president, and current First Vice-President Marguerite V. Hood was warmly applauded and admired in connection with her demonstration in the session of Commission C, devoted to "The Training of the General Teacher by the Music Specialist." Harry Wilson received many compliments for his good presentation in Commission A on the subject of "The Music Training of the Teachers for Rural Schools," as did Josephine McVeigh for her presentation on functional music in the session of Commission B devoted to "Auxiliary Uses of Music in the Community." Carl Parrish gave a presentation in Commission A on "Music for the University Student" which was very much appreciated and respected.

It is difficult for this writer to resist giving further details about the demonstrations, the demonstrators, the discussions



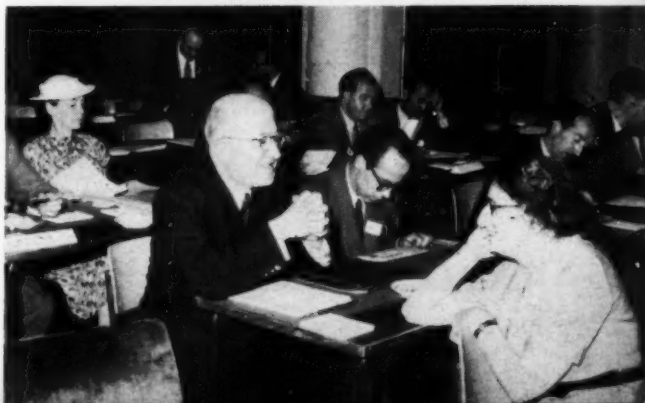
Above: In the Mozarteum in Salzburg, Carl Orff of Munich, a distinguished German composer and one of Germany's well-known exponents in the development of rhythmic teaching techniques, is shown in his lecture-demonstration. Below: Participants in the meeting in Bad Aussee had especially fine opportunities to listen to recordings. The gentleman at the left with earphones is Bengt Franzen, director of the Royal Academy in Stockholm.



Below: In Brussels the United States participants enjoyed the meetings scheduled every afternoon at two o'clock when they could drop by for a half hour of visiting, cokes and coffee. Between 300 and 400 people from the United States were in attendance at the Brussels conference from time to time. This picture shows just a few who happened to be together on one day.



Below: A typical plenary session scene. Maud Karpeles from England, secretary-general of the International Folk Music Council, and Domingo Santa Cruz, dean of the Faculty of Fine Arts in Santiago, Chile, are engaged in an earnest conversation. At the same table is Rene Amengual, director of the National Conservatory of Chile. At the right is Professor A. A. Smijers, University of Utrecht, The Netherlands, president of the International Musicological Society. Directly behind Mr. Santa Cruz is the German delegation. The Canadian delegation is in conference in the rear.





Left to right: Alpha Moore, Charles M. Dennis, Miriam Hoffman, Grace Spofford at the official United States table in Brussels; Helen Grant Baker in the rear. Second picture: Ingeborg Kindem of Norway addresses the Commission C meeting in Brussels on "The Education of the Music Teacher in Scandinavian Countries." Right: Professor and Mrs. Henri Geraedts of Holland during the official reception at the Residence in Salzburg.

and the participants in the discussions from other countries all over the world. It was thrilling to hear the Chileans discuss viewpoints and exchange information with representatives from Laos, the Koreans and the Japanese exchanging information, the Germans and the Scotch and the Welsh talking with the delegates from Finland, the Philippine representatives and the French. It was a wonderful experience to be a part of an audience demonstration group in Commission C on The Education of the Music Teacher when the conductor of a German student chorus turned around at the close of the student demonstration and conducted another demonstration with the audience made up of people from all over the world.

It must be borne in mind that this was the first time in the lives of many of these people when they had ever had an opportunity to have personal contact with peoples from so many other countries on professional matters. For instance, on the final day of the conference, there was a round-table meeting of some of the delegates from the United States who met with their colleagues from England, Scotland and Wales. At the risk of seeming over-enthusiastic it must be said again that the commission meetings in Brussels were more successful than anyone had envisaged, and their benefits and accomplishments will without question have far-reaching effects.

There was daytime music, so to speak, in Brussels only for demonstration purposes. The concerts were in the evenings. It was in the evening concerts that groups from many coun-

tries, including the United States, participated. Our United States groups were: State Teachers College, Potsdam, New York, Helen Hosmer, conductor; Varsity Glee Club of Purdue University and the Indiana Extension Chorus of Purdue University, Albert P. Stewart, conductor; Temple University Choir, Elaine Brown, conductor; Cleveland Heights High School Choir, George Strickling, conductor; Chapel Choir of the State Teachers College, Framingham, Massachusetts, Edward F. Gilday, conductor.

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It is unnecessary, of course, to say here that every United States citizen—and there were some 400 of us in Brussels—experienced a thrill and considerable pride when our groups appeared on the stage at the Palais des Beaux-Arts. Tremendous effort and careful organization were required for the long journeys undertaken by these groups. Much credit is due them and their fine conductors, and it is the pleasure of this writer to tell JOURNAL readers that all of the delegates from countries all over the world regarded the efforts of our United States groups and their musical contributions to the Brussels program with deep appreciation. Much was heard about the spirit which prompted American music educators and their students to come to the first International Conference on Music Education. Theirs was indeed a contribution and a significant one to international relations.

Groups from other countries included a fine junior high school boys motet club from Devon in England, a group from Ontario, Canada, the London Girls Choir, a Miners Chorus from Belgium, a group from Maitrise de la Radiodiffusion Française in Paris, other groups from Louvain and Bruges in Belgium, from Holland, and two groups from Germany, one from Berlin and one from Hamburg, the latter, one of the German Singkreise groups whose programs were enthusiastically received.

One of the highlights of the evening concerts in Brussels was the concert of ancient music given in the Salle Gothique in Brussels' famous Hotel de Ville by the Pro Musica Antiqua Ensemble conducted by Safford Cape. The charming setting given the concert by the Hotel de Ville and the magnificence of the music and its presentation made this occasion a memorable one. This group has been in the United States and may return. Music educators here will be well rewarded by putting this event on their concert calendar when the opportunity is presented.

Brussels was not without exhibits, which were well patronized and appreciated. Publishers and instrument manufacturers and merchants from all over Europe participated. Due to the long distance and the great cost of transportation, materials of United States music publishers and instrument manufacturers were not represented in great quantities. It is



In her native Philippine dress, Lucrecia R. Kasilag, dean of the College of Music and Arts in the Philippine University, Manila, addresses Commission A in Brussels.



At left: Luiz Helfor Correa de Azevedo represented the Unesco Secretariat at all of the meetings of Commission C in Brussels. Center: Members of the delegation to Brussels from Thailand. Right: At the first session of the conference in Bad Aussee, the distinguished Austrian author and philosopher, Frank Thiess, received a standing ovation of several minutes at the close of his address.

good to report, however, that through the president of the Music Education Exhibitors Association, Benjamin V. Grasso, certain United States publishers sent direct to this writer samples of their materials, all of which were presented together on a table with materials from the MENC. While the exhibit was not large nor necessarily imposing, it is interesting to note that the nationals of all of the other countries came to the exhibit repeatedly and all had these things to say: "This is the one exhibit here which has in it only materials for the schools . . . the dedication of your publishers in their efforts to provide you with materials especially prepared for the schools is gratifying." The United States publishers will be glad to know that on the final day of the conference, with the help of several of our United States music educators who were in Brussels, gifts were made of the United States materials, both that of the publishers and the MENC, to the delegates from faraway countries.

Music educators of the United States will be interested to hear that hearty support was given by delegates from all of the countries to the proposal to establish an International Society of Music Education. The Society was born in Brussels, and a provisional board of directors was elected as follows: President—Arnold Walter, Canada; vice-presidents—Domingo Santa Cruz, Chile; Sir Bernard Heinze, Australia; Egon Kraus, Germany. Members-at-large of the board of directors—Raymond Loucheur, France; Lucrecia Kasilag, Philippines; V. Raghavan, India; and C. Willum Hansen, Denmark. Secretary-general—Vanett Lawler, U. S. A. To insure the effective functioning of the International Society of Music Education will be an exacting task—yet a challenging one. There are tremendous possibilities for the new organization. Most of all, as my colleague on the Preparatory Commission, Bernard Shore who is Inspector of Music in the schools of England, said "It is needed!"

And, so, with the announcement in the foregoing paragraph regarding the new International Society of Music Education, I bring to a close the observations regarding the meeting in Brussels secure in the feeling that the first International Conference on Music Education measured up to the original aims and objectives set for it.

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However successful a part of a whole may be, such a success is not entirely fulfilled without the component parts of the whole. With this as a premise, therefore, we begin to take a look, also a brief one, at the International Conference on the Education of the Professional Musician, held in Bad Aussee and Salzburg in Austria.

JOURNAL readers should recall that the conferences in Belgium and Austria were planned simultaneously. In mak-

ing plans for the two conferences, considerable time was spent over two years ago at the first meeting of the Preparatory Commission called by Unesco in 1951, and subsequently at the second meeting of the Preparatory Commission, which was held following the 1952 convention of the MENC in Philadelphia. At both of these meetings were representatives from the Austrian government. It was the unanimous opinion of all concerned that it would be wise and prudent at the outset to have two conferences in two locations. At the same time plans were made for coordination and cooperation.

In one of the most beautiful spots in Austria, Bad Aussee, some four hours distant from Salzburg, began the first half of the International Conference on the Education of the Professional Musician. A person just arrived from Brussels with little or no knowledge of the advance plans, might have been surprised at the first meeting in Bad Aussee. To the first session came an entirely new group of people—mostly men (in Brussels there was a good representation of men and women from many parts of the world) who obviously were seasoned administrators. These folks represented a veritable "Who's Who" of directors of European conservatories of music, to whose ranks were added the directors of conservatories of music from other countries who had been in Brussels. At the first session in Bad Aussee there was given one of the most profound addresses by Frank Thiess,

Toshi Matsuda of the Japanese delegation and from the Broadcasting Corporation of Japan in Tokyo delighted her audience in Brussels with a special presentation in native dress.





Above: Marjorie Malone of Louisiana State University conducted a demonstration in French with a group of children from Belgium schools at the session of Commission A dealing with the "Elementary Schools in Urban Areas." Below: Some young participants at the meeting in Brussels giving a demonstration of the Dalcroze method.



Below: At a reception at the American Embassy in Brussels, this group is enjoying what Charles Vandenberg of the Ministry of Public Education in Belgium has to say. Left to right: Marguerite V. Hood, Mr. Vandenberg, Vanett Lawler, Frances Robinson, Miriam Hoffman, Gillian Buchanan and Rose Marie Grentzer.



Below: Delegates to the International Conference on the Education of the Professional Musician in Salzburg crossed this bridge on their way to the Mozarteum. The castle is shown in the background.



the distinguished and eminent Austrian philosopher and author. This address seemed to set the stage for the high level of all of the ensuing meetings.

And for four full days the delegates who were in Bad Aussee assembled to discuss problems peculiar and pertinent to the administration of institutions concerned with the education of the professional musician. As has been stated previously, this was the first time—even from the standpoint of Continental Europe—that the directors of conservatories (and there are many conservatories in Europe) had been together to discuss common problems.

Discussions were not only those pertaining to administration of conservatories but there was also considerable penetration of problems pertaining to music competitions as they are dealt with by European conservatories, the preparation of future professional musicians for careers in opera—as solo performers, etc.

Delegates and visitors to Bad Aussee were also especially fortunate in having extended to them in that little town of only a few thousand people some especially cordial hospitality. No one will forget the graciousness of Austrian hospitality both in Bad Aussee and in Salzburg. Also, the musical offerings were quite wonderful indeed, among them being the presentation of *The Magic Flute* in which the chorus and orchestra of Vienna Academy participated, a concert by the Colegium Musicum Graz, Beethoven's *Ninth Symphony* and Mozart's *Mass*, also presented by the Vienna Academy.

Much credit indeed is due the prodigious efforts of Bernard Paumgartner, the director of the Mozarteum in Salzburg, to Eberhard Preussner, the administrative director of the Mozarteum, and to Hans Sittner, the director of the Vienna Academy, for the profitable and pleasant period in Bad Aussee and Salzburg.

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The second half of the International Conference on the Education of the Professional Musician began in Salzburg on the very evening of the day the first part of the Conference ended in Bad Aussee—indeed, as soon as the transportation facilities brought the delegates from Bad Aussee to Salzburg.

In the Residence in Salzburg, the first evening event was held with the dramatic cantata of Monteverdi, "Il combattimento di Tancredi e di Clorinda," conducted by Mr. Paumgartner. A reception followed the concert and, in turn, this was followed by a midnight tour of the Residence and adjoining church—an experience no one present will soon forget.

During the ensuing period, the delegates heard presentations on "Music Schools in Canada" by Arnold Walter; "Music Schools in the United States" by Marguerite V. Hood; and "Music Schools in Latin America" by Domingo Santa Cruz. Section meetings were scheduled twice daily and, as in Bad Aussee, were given over to problems pertaining to the administration of conservatories and the education of students planning to enter some aspect of professional life in music. In addition, some exceedingly interesting rhythmic demonstrations were presented by the eminent German music educator, Carl Orff, with the assistance of his teachers and young students.

As was the case in Bad Aussee, the Salzburg Conference was replete with excellent music and music programs, such as those presented by the string quartet from Cologne, and the orchestra from the radio station in Berlin. Special comment is due the eminently fine orchestra and chorus made up of employees of a farm implement factory from Italy. Soloists and a few first chair players were professionals, from the School of Music "Antonio Vivaldi of Arzigano," but the great majority of the members of the orchestra and chorus were "workers in the factory." The conductor of the orchestra is an engineer who works in the factory. The entire program consisted of works of Antonio Vivaldi.

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We have said that the original aims and objectives planned for the Brussels meeting were achieved. We can say exactly the same about the meetings held in Bad Aussee and Salzburg. One needed only to talk with the directors of the conservatories individually and to observe them working together as a group to see that they considered the Salzburg and Bad Aussee meetings a real opportunity for them individually and collectively. We should hasten to add here, however, that it was indeed heartening to observe and to be told by them how very important they consider the role of music in general education, and the various topics discussed and demonstrations given in Brussels were of great interest to them. Their vested interest in these aspects of music life at the present time would not be the same as would be the interests of directors of schools of music in the United States, inasmuch as the entire music life, including the education of the teacher for the schools and the education of the professional musician in the United States, is organized quite differently.

As the result of the meetings in Bad Aussee and Salzburg, it was evident that there was need for arrangements to be made for future meetings, and, therefore, for a provisional committee which could undertake the continuation of the good work begun in Bad Aussee and Salzburg. The organization of the directors of conservatories has the following membership on its board of directors: Honorary President—Bernard Paumgartner, director of Mozarteum, Salzburg; president—Claude Delvincourt, Conservatoire National de Musique, Paris, France; Renato Fasano, Conservatorio di Musica, Benedetto Marcello, Venice, Italy; Walter von Kulm Müller, Musikschule und Konservatorium, Basel, Switzerland; Edric Cundell, The Guildhall School of Music and Drama, London, England; Finn Hoffding, Royal Conservatory, Copenhagen, Denmark; Hans Mersmann, State Music School, Cologne, Germany; Walther Boer, C. L. Inspector of Music Conservatories, The Hague, Holland. The secretariat of this regional organization will be in the Mozarteum in Salzburg and will be under the supervision of Eberhard Preussner, and will work closely with the board of directors and the secretariat of the International Society of Music Education.

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The two international conferences have assuredly served the purposes that they were intended to serve. They have provided media through which qualified representatives from countries throughout the world could come together to discuss music as a part of general education and the education of the professional musician. They have determined some of the needs of music in the field of general education and some of the needs concerning the education of the professional musician. They have without any question contributed to the entire field of international relations. As the result of the two conferences, provisional arrangements have been made for the continuation of the work begun at the two conferences through the establishment of an International Society of Music Education and an organization of directors of conservatories, with the assurance that close liaison will be maintained between the two organizations.

While the chapters concerning the two meetings are closed, the challenges and opportunities highlighted by the meetings are just beginning. It is sincerely hoped that as time goes on equally gratifying reports can be made to JOURNAL readers on the very important subjects of Music in General Education and the Education of the Professional Musician as they will be carried on through the two organizations in cooperation with each other. Certainly the support and interest and participation of the MENC constituency in these projects during the last decade have been significant factors in the entire development.

Note: The resolutions adopted at the meeting in Brussels may be secured by writing the MENC Washington, D.C. office, 1201 Sixteenth Street, N.W. The resolutions which were adopted at the meeting in Salzburg may be secured by writing direct to Eberhard Preussner, Mozarteum, Salzburg, Austria.



Above: A group of young people in Brussels rehearse in a corner of the exhibit area. Below: Yve Harén of Sweden giving a lecture demonstration. To the left and right of Mr. Harén are Marjorie Malone of the United States and Domingo Santa-Cruz from Chile, chairman of Commission A.



Below: Both in Bad Aussee and in Salzburg there were exhibits of publishers, instrument and record manufacturers, organized by Wilhelm Rohm, president of the Association of Austrian Teachers. Here we see Bernhard Paumgartner, director of the Mozarteum in Salzburg and member of the International Music Council, visiting the exhibits.



The exhibits in Bad Aussee and Salzburg were a very important part of the meetings and were well patronized. In addition to the exhibits, the editors and music specialists of the publishing houses represented held daily meetings. Here we see Hans Sittner, director of the Vienna Academy, speaking at one of these meetings.



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Correlating an Instrumental Program with the Visual Arts

ROBERT H. KLOTMAN

It constantly happens that the arts influence one another, that they intermingle, or that, as a result of their natural evolution, they overflow their boundaries and invade the domains of the neighboring arts. Now it is music that would become painting, now painting that would be music.

Romain Rolland from his *Essays on Music*

DURING the past year at Roosevelt Junior High School in Cleveland Heights, Ohio, we have introduced in our instrumental department a series of correlated art and music appreciation lessons in conjunction with the Cleveland Museum of Art. Although the idea in itself is not unique, the procedure and approach is of particular interest in that it was based on appreciation through actual performance of musical literature, as well as direct study of correlated paintings and their forms. Instead of emphasizing the likeness of color to music and music to color, we utilized the historical developments in each field and pointed out the significant motivations and effects of each in relation to the other.

The lectures on art were prepared by John E. Brown of the Cleveland Museum of Art and were divided into the following five categories: (1) *Early Church and Medieval*, (2) *Renaissance and Baroque*, (3) *Classic*, (4) *Romantic and Impressionistic*, (5) *Modern*.

In preparation for each weekly visit by Mr. Brown, students were assigned specific readings which introduced them to the developments and historic significance of each era. Between visits individual members of the orchestra gave short talks during rehearsal time on the lives of outstanding musicians, and examples of their work were performed by ensembles, soloists, and the entire orchestra. When this was not possible, performance was supplemented by listening lessons. Throughout the semester we attempted to take some music, painting, sculpture, and architecture out of each period and show how they ran together as an artistic expression of that cultural era.

It would be difficult to put down all the material covered, both pictorially and musically. This is just a brief outline of our first experiment. My chief purpose here, however, is to show what can be done in an integrated cultural program beginning in the junior high school. Time used in relation to the rehearsal program was negligible, as the entire series was geared to the needs of the semester's activities.

In our first unit considerable emphasis was placed upon the church's influence in the visual arts and music. Re-

cordings of Gregorian chants were played, and slides showing the imperative color symbolism of the early Christians were shown. We then traced the gradual liberation of art forms leading to the humanism of the early Renaissance and the development of secular painting, sculpture and music. It was pointed out how the plain song, with its lack of tensions and its concentration on a single line, removed the music from any dramatic sense and created an impression of oneness in the universe. Gothic architecture followed the same pattern in the constructions of this period. The impressions of the whole era tended toward the merging of the personality into something outside itself. For listening lessons we used the *Columbia History of Music* by Earl and Eye, arranged by Percy Scholes, and mimeographed copies of a Sanctus were distributed to all members of the class. Later, while looking at a picture of a medieval castle with its circular construction, a recording of the cannon "Sumer Is Icumen In" was played, and the meaning of two simultaneous circular cannons was explained both visually and verbally. While looking at parallel vertical lines in architecture, a simple explanation of parallel organum and free organum was given.

In the second unit Mr. Brown brought examples of Michaelangelo and El Greco while the orchestra studied works of Monteverdi and Palestrina. A string trio prepared a work by Orlando Gibbons which they later performed in the state ensemble contest. When we discussed the Baroque period, the orchestra played the Bach-Marcelli arrangement of "Glory To God On High." Using the Stoessel University String Orchestra Album, we were able to experience additional examples of J. S. Bach, Handel and Rameau. Correspondingly, we traced the development in the visual arts, beginning with Tintoretto and the Venetians and ending with discussions of Reubens and Van Dyck. Polyphony in painting and circular lines in architecture were also interpreted through their musical counterparts. The somber effect of Rembrandt's *Man With The Golden Helmet* and its introspective nature were symbolized by listening to portions of Bach's "Choral Credo" from the *B Minor Mass*. The swirling complexity of pattern and yet repetition of color in Reubens' *Perseus and Andromeda* all helped to enlighten the development of a period that created Bach's fugues and their intricacy of structure.

The lectures pertaining to the Classical and Romantic periods emphasized their major differences in idea and form. After observing Hogarth's *Marriage A La Mode* in which everything was posed, concise, and dramatically

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correct, we then played the first movement of Mozart's "Eine Kleine Nachtmusik" and *Così Fan Tutti Overture*. Both numbers were later played in contest by the orchestra which received a Division I rating, substantiating the fact that this approach need not interfere with the normal objectives of performance.

In bridging the gap between periods it was pointed out that the role of Whistler and Beethoven were significantly parallel. At The Piano served as one example of Whistler's classical form, while his French Comedians showed manifestations of emotional expression and later romanticism. It is of particular interest to note that some of his later paintings even utilized such musical terminology as "nocturne" and "prelude."

The emotional turmoil of Van Gogh not only climaxed the Romantic period, but as Wagner in music, he virtually thrust us into the Impressionistic era. In one of our lessons we played Weaver's arrangement of the "Prelude to the Third Act" from *Lohengrin*. After performing the music it was much easier to point out simple harmonic developments which anticipated impressionism. At one later point we took an imaginary brush in hand, closed our eyes, and while listening to Respighi's "Fountains of Rome," tried to create the illusion of a painter using music as his medium instead of paints. Throughout the study of impressionism the emphasis was on the importance of color and the freedom of form. Correlated works consisted of Van Gogh's *Starry Night* and *Good Samaritan* and recordings of Debussy's "Festivals," "Clouds" and "Afternoon of a Faun."

In our unit on modern art Mr. Brown introduced such terms as cubism, surrealism and abstractionism. The similarity between the folk painter Diego Rivera and Bela Bartok, the folk musician, were discussed. Later Bartok's "Pieces For Children," based on music of his native land, the Ernest Harris' "Folk Tune Rhapsody" were performed. After viewing Picasso's *Harlequins*, *The Mirror and Winds*, the rhythms of Gershwin's "Piano Concerto" seemed appropriate. We concluded the series by playing Leroy Anderson's "Sleigh Ride" and observing Bellows' *Stag at Sharkey's*. Each man attempted to recreate sound and motion in his own medium.

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At the close of the experiment I asked the students to write their impressions, anonymously, in order that we might receive uninhibited criticism. I have chosen four which represent a cross section of the opinions expressed.

"To me, the main thing wrong with this series concerns the sketchiness with which the material was covered. The speed with which each subject was discussed reminded me of the sixth grade and below where pupils gain a smattering of knowledge on many different subjects. If the length was because of experimentation, this should be corrected. This is my only adverse comment. These lectures did clarify my knowledge of the different periods in the arts."

"When the lectures first started I thought that they were very boring. Later I really became interested in them. I think that it might be better, however, to have the periods shorter and closer together. I had never known that there was so much of a connection between music and art. The lectures also increase your desire to spend time at a concert and at the art exhibition."

"I thought the lectures were very fine. I was particularly interested in the first three. I never thought to connect music with the art of the same period. My favorite lecture, though, was about the Renaissance. I love the deep rich tones and color in the music and art. I didn't particularly care for the modern art, but the Degas ballerinas were very nice."

"I found the whole thing quite boring. It didn't help my bow arm one bit to study paintings and architecture. I think we could have played more music and talked less. The thing I got out of it was that most of the arts are related."

As instructor, I have made a critical analysis of the program and formulated some ideas which we hope will improve our approach. On the positive side, I noticed a tremendous increase in the musical aspects of the various compositions played. I have felt that the students always enjoy just playing music, and, by contrast, have found them disinterested in appreciation lessons per se. Under conditions recorded in the experiment they not only continued to enjoy performing, but became alert in recognizing ideas from a specific period, thus enhancing their appreciation and performance. The art teacher in our building, who was aware of the program but temporarily removed from it because of other commitments, was amazed at the special interest in art expressed by the music students in his art classes. So another friend for the music department was made.

From the students' remarks and our own observations, we concluded that the entire art approach was geared at too high an aesthetic level. Formalistic discussions had very little appeal for the majority of the students; it was intellectually beyond them. Too much of it defied one of the early laws of learning—beginning with the known and progressing to the unknown. The success of the musical part of the program can be traced to our having first played the material subject for discussion, and, after keeping discussion at a minimum, returning to the music. No attempt was made to become involved in cumbersome terminology. We were primarily interested in interpretation as desired by the composer. Our secondary objective was to show the students that music does not exist apart from the culture of its period but is an integrated expression of the people of a particular generation.

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In the future we intend to establish a more stimulating plan by selecting material from the surrounding community and the students' home environment. Representative architecture should be selected from civic constructions, such as churches, municipal buildings, museums, libraries, public schools, etc. Before relying on the material available at the Art Museum we will prevail upon the students to bring examples of works in their respective homes, pictures seen around the building, in their texts, and any source with which they might be familiar. Clothing, textiles, pottery, or any other items of an artistic nature should be included. These can later be augmented by such works as are necessary from the museum.

In discussing this idea with Dr. Ziegfeld, chairman of the Department of Visual Arts at Teachers College, he expressed considerable interest and remarked that the approach was valid and fundamental. He made the comment that we had correlated Bach, the rigid Lutheran, with the Italian painters who represented a sensuous rebellion against the Renaissance. It was pointed out to Dr. Ziegfeld, by way of explanation, that since the design or form utilized by both schools to achieve their objectives was similar, although their beliefs were in opposition, this could be done without contradiction. He also remarked how difficult it was to associate many painters with a particular musician. There are many diverse opinions concerning the association of Van Gogh with Wagner. Dr. Ziegfeld was particularly interested in our association of Van Gogh with Debussy. Basically, it is an indication of the versatility of all of these geniuses and the difficulties involved in trying to place them in any distinct category.

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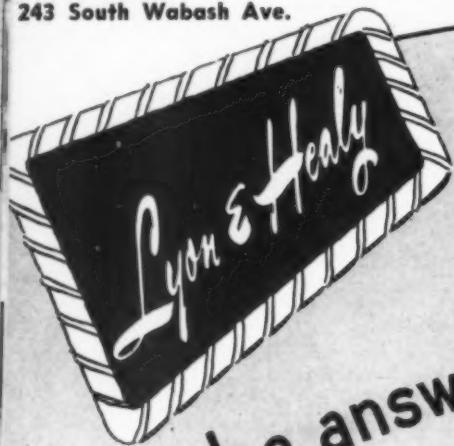
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SIX ISSUES of the Music Educators Journal are published during the school year within the period September through June. This index covers a period of two years or twelve issues. Following are the symbols used to indicate the various issues: S-O, September-October; N-D, November-December; Jan, January; F-M, February-March; A-M, April-May; J-J, June-July. The year of the issue is indicated by the figures preceding the issue symbols. Pictures are indicated by asterisks (*), titles of articles are indicated by italics, and authors' names appear in parentheses after the titles.

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Bibliography of Music Education Materials.....	\$.75
Bibliography of Research Studies in Music Education.....	2.00
Business Handbook of Music Education (MEEA).....	n/c
Code for the National Anthem.....	.05
100, \$2.00; doz. 35c	
Evaluation Standards for the Music Education Curriculum.....	.20
Films—Handbook on 16 mm. Films for Music Education.....	1.50
Function of Music in the Secondary-School Curriculum.....	1.00
Journal of Research in Music Education	
Vol. 1, No. 1, Spring 1953.....	2.00
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Music Educators Journal. Per year (six issues).....	2.00
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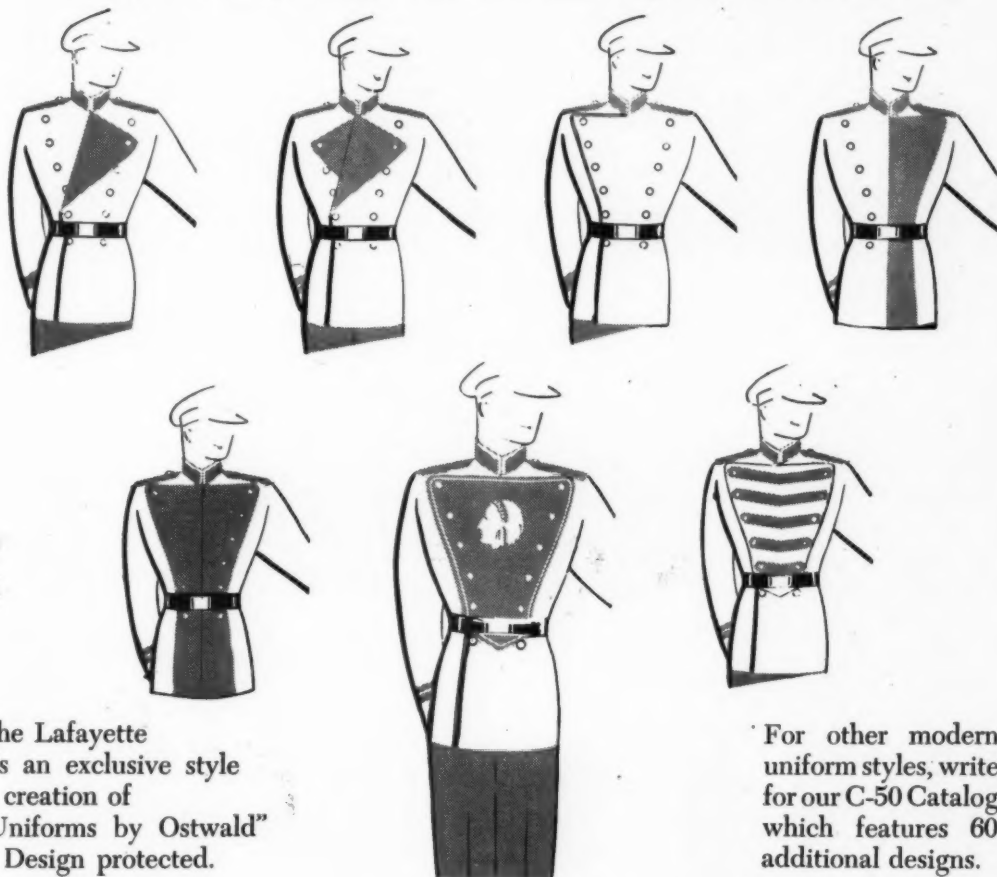
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Out of Silence—Music

JEAN CARTER ANKRIM



A LARGE audience watched the children who stood about the piano with their fingertips resting on the instrument. Only a few realized that this was a unique demonstration. Except for the parents and teachers, no one in the audience knew that the children were deaf. As their teacher seated herself at the piano they closed their eyes. The strains of "Mickey Mouse's Birthday Party" filled the air. When the music stopped, they opened their eyes and smiled.

"Clap your hands this time," the teacher said. She played the music through again accenting the first beat of each measure. The children clapped time, also accenting the first beats.

Mrs. Ankrim taught in the Washington School for the Deaf in Zanesville, Ohio, from 1949 to 1951. Since 1953 she has been a member of the staff of the Speech and Hearing Clinic, University School of Medicine at the University of Oklahoma, Norman.

"Now count," came the command. And to the music, the little voices counted "one, two, three, four," emphasizing the first count to show that it was accented.

Again the teacher rose and spoke to the children. "We will play this time," she said. And as the music filled the room, the children acted the chorus as they said the words,

Quack! Quack! Quack!
Ring the bells,
Toot the horns.

The people watching could not believe these children were deaf; for to those who hear it seems impossible for those without sensitive ears to respond to music. They fail to see how rhythm bands, baton twirling, and the various phases of dancing can appeal to these children.

They fail to perceive that they, even as the deaf, must get the feel of music before they can enjoy it. The initial

response of the deaf is to feel the rhythm. The hearing person listens first and then feels; his is the double effort.

To the deaf child, who cannot use his ears, the fingertips are very important. Through them he feels his world. His sense of touch develops to such a degree that through it he gets much which the ear brings to those with normal hearing.

Often a very young child will place his whole body against the instrument. Any hearing person can do this and see what the child's sensation is. But the ordinary hearing person cannot feel delicate vibrations through his fingertips. And this, the deaf child is taught to do. Often in passing, one will see a deaf child place his fingertips on a radio or other musical instrument. From the facial expression one can see that he gets pleasure from the vibrations which he feels.

In the very beginning of tactile training the child is asked to close his eyes as he feels. In this way his attention is not diverted. The teacher plays one or more chords and asks, "How many?" This makes the child realize that there is more than one chord to music.

She plays softly or loudly to give the idea of dynamic inflection. This will later be valuable in teaching properly inflected speech. There are various ways in which the child may signify these differences. He may say "Loud, soft," or, "Big, little"; or he may go to the board and make a heavy and a light line. These signs vary according to the child's speech vocabulary or lack of it. But the main idea in this training is to give the child a sense of rhythm, which he will later be able to apply to his speech.

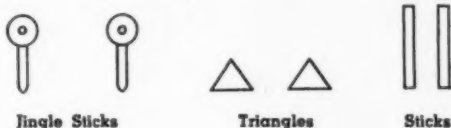
Often the same chord is used in high and low octaves. The child is shown from which part of the piano these sounds come. Then he closes his eyes and feels. When the music stops he points to the part of the piano from which the sound came.

When a basic sense of rhythm is established, bands and baton twirling may be started. These are only two of the ways deaf children may participate in hearing children's rhythms.

Rhythm bands are very popular among the primary groups. Symbols represent the instruments, and so the children have their own scores which they can read.

All types of dancing are possible to the deaf who get the vibrations through their feet, whether the instrument be piano, orchestra, or phonograph. Actually the hearing,

as well as the deaf child, must learn to feel music before he can express it. And among the hearing as well as among the deaf, there are those who are neither born with rhythm nor with the ability to develop it. Those who attribute lack of rhythm to the deaf alone, should walk the



streets and watch the normal hearing people. Yet, among both groups there are those who become good dancers.

In a certain little class there are some examples of what rhythm can do. Dolores was an only child, spoiled and with a tendency to tantrums. Her first few years in school were a nightmare to her teachers. She was hard to discipline and hard to teach. Then a new teacher came to the class. She taught dancing as part of the classroom procedure. Dolores took to it like a "duck to water." In a short time she was leading this class. From then on her behavior and her regular work improved. Incidentally, her speech and lipreading also improved. Each night she stays with a family near the school until her mother picks her up. There are three deaf children in this family. Because of her keen interest in dancing, Dolores has taught two of these children to dance. She worked with them just as patiently as any teacher should and has made them such able dancers that they are now used in demonstrations.

Edna was a shy child. She could not stand being in the limelight. But when she was a rubber doll in a dancing exhibition, she was so completely lost in her act that she was graceful and relaxed. Even the little hearing boys in the first row gave wolf calls. No one realized that she was deaf.

Edna and Dolores reflect the attitude of all the children in the class. Discipline is now easy. Attitudes are good. The three R's are no longer difficult, for after them come the rhythms which all children love. Dragging feet have ceased to scrape the floor.

CONTINUED ON PAGE FORTY-NINE



The picture on the opposite page shows Mrs. Ankrim helping Harry to read a rhythm band picture score. Above, the author conducts the rhythm band composed of deaf children at the University of Oklahoma clinic in Oklahoma City.



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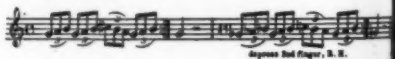
first finger of the right hand lowers by a semitone all notes executed with the left hand. Thus G# may be produced by fingering "A" in the left hand and depressing the second finger of the right:



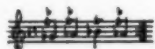
Except for depressing the second finger of the right hand, the last passage is played exactly as written:



Note, too, how the following passage is lowered a half step, simply and without necessity in cross fingerings:



With the second finger of the right hand depressed, whole-step trills can be obtained moving but one finger of the left hand:



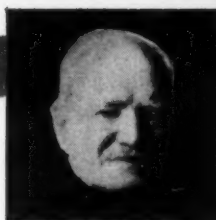
Vincent J. Abato, saxophone authority and acclaimed as one of the world's greatest saxophonists, says of the new LEBLANC system saxophone:

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Mr. Abato has appeared on radio and television, and has directed orchestras of the New York Philharmonic, the New York City Symphony, and many others.



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Georges Leblanc



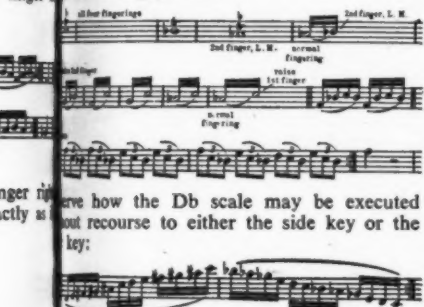
Leon Leblanc



Vito Pascucci

28

new fingerings are provided for the (a) the third finger of the left hand of the first, (c) the second, or (d) the third of the right hand:



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The Psychology of Music Participation

Merrill Bishop

EACH decade seems to have a nomenclature all of its own. We used to have "program of studies," then "coordinating programs," now, "core programs." Just what that means in everyday language is hard to guess, and yet we use these terms glibly. It all can be said in a few words, subject matter that gives growth to a personality.

Here again we run into difficulty, for the word personality is a dangerous as well as a deceiving word. Psychiatrists have twisted its meaning until it becomes a strange and mysterious something that might be compared to the old and fearful word, spirit. It may be that it is spirit.

All of this is attitudinal, emotional adjustment. Schools tremble at the word emotion, or emotional behavior, and yet we are told that ninety per cent of our mental as well as physical behavior is established through emotions, and not through reason. The stability of a nation is important, not its memorization of instructional material. The way in which a nation judges facts, stably or erratically, is the rub of national success or national supremacy.

Rhythm plays a great part in life. He who passes through the day rhythmically does not have frustrations, or emotional blow-ups. He is trained in the sense of rhythmic control. Where in a school does he get this comparison of undisciplined self, with disciplined self? Who teaches the basic feeling of rhythm?

The first real sense of rhythm that a child feels is the rhythm of his mother's heart beat, stable or unstable; the rhythm of his father's steps upon the porch, the rhythm of his brother's or sister's body movement, all these the child feels. A dog hears his master's car long before it reaches the home. The dog does not distinguish, he feels the vibration of the motor which he has learned to be his master's car.

Through the arts the child, as he progresses in mental maturity, senses the feeling of rhythm. In the classroom he may be told a certain picture has a design that helps the sense of symmetry, but unless he feels it he cannot understand it. He cannot feel it unless he puts himself into it. If he does this, the situation "permeates" his personality and his behavior is influenced.

+

Especially in his contact with music does he become subconsciously acquainted with rhythm. The register of time is subconsciously felt though he may have memorized

Merrill Bishop, just recently retired as director of English and libraries in the Junior and Senior Schools of San Antonio, Texas, has had a varied life. A graduate of Amherst College, he attended Columbia Law School and practiced law in New York City for eight years. Before going to San Antonio he taught at the West Point Preparatory School, Fort Sam Houston, Texas, and in St. Mary's University Preparatory School, San Antonio. He became director of education in the junior schools of the city of San Antonio and later served as director of English libraries. Mr. Bishop is the author of several books of poetry, and three books for children of the junior school age, and has had many articles published in educational magazines. He is a director of the National Council of Teachers of English, past director of the Little Theater, Fiesta Association, and a member of the Poetry Society of Texas. He intends to continue teaching at Trinity University in San Antonio where he is associate professor of education.

the exact meaning of each symbol. If he does not feel it, he never will be able to use it. The half notes, quarter notes, sixteenths, are but a part of the rhythm with which he is to sing or play the music. Are these any different from the sense of pause in oral or written expression? Is not the comma a symbol of rhythm, as well as the semicolon, the period? If the child does not feel this as a part of his rhythmic flow of language, he will never transfer the definition to the function. In mathematics is not the circle, the square, the parallelogram a figure of rhythm through which the child can feel the design of each? Through music the child may be brought to realize this. To make a circle one must have the sense of three-four time. To make a square there should be felt the rhythm of the two-four time, and so with the variations of the circle or the square. Music can be an aid to almost every subject matter which is taught, and through music the child becomes the master of his own self-control. Music sets up a state in which the "idea permeates the personality and influences the behavior."¹

An interesting experiment was tried with bilingual children in the teaching of pronunciation. Because of the difference in language structure these children found it difficult to master the syllabic structure of English words. The teacher thought that it might be done through the medium of music, giving to each syllable a certain note and having the pupils sing these notes with each syllable of the word. Take the melody of "Taps" and the word *potato* for an example. To each note of the music sing a syllable of the word potato. On paper it would look something like this, *po ta to, po ta to, po ta to, po ta to, po ta to*. The rhythm of the music takes possession of the pupil, and he can feel the division of the syllables as he sings the word, a syllable to each note.

+

Here was coordination of subjects, so far as program is concerned, greatly removed from the pigeonhole variety of subject matter programs. The whole personality was thrown into this experiment because it required the feeling of the rhythm as well as the position of the lips and the sound of the vowel, which in this case was the *a* and *o*.

Psychologically something was happening to the child. He was unconsciously learning pronunciation, syllables, and enunciation, but before he could do this he had to have control of himself. Rhythm was functioning to give a feeling of confidence.

"Learning is not a passive absorption but an active response."² Apply this to the learning of geometric figures, and discover if a group of children forming a square is not twice as interested as a group sitting at their desks drawing squares. If this statement is true then a rhythmic suggestion would also add to the motor sense of enjoyment. When children form a circle and dance there is definitely a sense of the rhythm of the three-four

(1) (2) Gordon Allport—Psychology of Participation—Reprint. Psychological Review Vol. 53—No. 3.



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time, but we can hardly imagine a circle being danced in a two-two time. Parallelograms cannot dance as circles; they have to march, squad style. Music can help in these mental images as well as in the formation of syllables.

Social studies, so-called because of the combination of geography and history, plus civics, ought to be a subject infused with the sense of rhythm, for nature is undoubtedly filled with that sense; yet few teachers have experimented in this field, but it can be conceived that the rhythm of an ocean may be experienced through motor activity. Is there not a suggestion of the depth of the ocean in many of the melodies dealing with ocean roll? Even the rhythm of the chantys would be suggestive, "Blow the Man Down." "Old Man River" is suggestive of the placid movement of a broad river.

The folk songs of different localities are suggestive of the topography of the country, the lumber jack songs, the cowboy songs, the Indian songs, all suggestive of the character of the country from which they sprang, which made the type of man who lived there.

In a general course of social studies an experiment can be made through the combination of moving pictures and folk songs. Take the colonial days in New England and sing the songs of those earlier days. They are very different from those found in the Southern colonies. Yet undoubtedly each of them played a definite part in the quality of civilization which each produced. Travel further into the Spanish colonies, and the character of the type of music is changed. Would not this sense of rhythmic comparison help the child to realize the difference in the types of colonies formed? Each type of music would produce a different type of rhythmic motor activity, and this motor activity would help the child to understand the kind of people who dwelt in each colony.

History seems to be a record of dates and eras in which certain definite mass-growths were made. These revolutions or wars gave to men the expression of the pent-up emotions which were within them. The study of the type of music which came forth in these times is expressive of the tempo of the time.

We are told that the Christmas hymn came from the monastery, so we would hardly expect it to be joyful or merry. It is not. Very definitely these chants are the expression of the ecclesiastical feeling of men toward life at that time. The English carol certainly is an expression of the cavalier, the revolt from the sin-control of the early church. Even take one of the more recent of these so-called Christmas songs, "I'm Dreaming of a White Christmas," and see if the music of this popular song is not a wearied expression of a tired man, weary from chaotic competition, dreaming of the days gone by in which joy seemed to be present. The very tempo of the song and the melodic expression are characteristic of the age.

Music is not the force which changes men, it is the expression of the emotion within them, which is shown in the mass behavior of the times. Years later historians seem to find in the expression of music and art the emotional release of the restraint with which men controlled themselves to gain an end. If this is so and the illustrations are true, it would seem that history could be re-established in the sense of melodic rhythm which expresses the age. Today we are asked to listen to symphonic music which expresses the rhythmic sense of a factory, a train, an airplane, or rocket.

In the field of civics one can hardly escape the part which melodic rhythm has played in the pressing forward of man toward the goal of his social behavior. Take the gay nineties, the popular songs of that day through their melodic rhythm expressed the Victorian sentimentality: "After the Ball," "Daisy, Daisy," "Sweet Molly O." Would it be wrong to say that jazz is expressive of uncertainty, insecurity, lack of stability? This is no criticism of jazz, but it is an attempt to show how through motor activity the pupil in studying periods might feel a participation in those dates through the rhythmic sense of music. It is a rational attempt to "induce a state in which the idea permeates the personality and influences the behavior."

Definitions of personality are tedious, but a suggestion might be given that *personality is the result of the pressure of an ideal expressed in terms of rhythmic motor activity*. Each person has an ideal no matter what it may be: to be rich, to be successful, to create as an author, a composer, an artist, to be gregarious. The pressure of this ideal is evidenced by the behavior of the person. We say the *spirit* of the man. Before we can appreciate the other man we must be made to feel as the other man. Children must be helped to understand the position of the other fellow and one aid is the power of music through rhythmic motor activity. Music is a medium of participation.

Schools are blessed in that they have the physical as well as the personnel situation in which this experiment could sincerely be tried to prove that understanding and appreciation are gained through a sense of rhythm; and this sense is better associated with music than with any other art.

Out of Silence

CONTINUED FROM PAGE FORTY-THREE

Among the young people, square, folk and tap dancing seem to have the most appeal, probably because of the activity. However, deaf people make excellent ballroom dancers.

Dragging feet is a fault which we are inclined to attribute to the deaf only. According to dancing instructors, it is just as common to the hearing. It is not, they tell us, due to laziness but rather to a lack of suppleness in ankle, foot and knee. This suppleness may be developed by repetitive exercises which train the body to move properly. Once the feel has been established, there will be no more drag either with or without music.

Dancing instructors who have worked with the deaf are quite convinced that their efforts are worth while, for the children are happier, more poised, and more socially minded than those who lack the training.

Those who work among the deaf know well that the one sense which they lack is amply compensated for in their keener sense of vision and their extremely well developed tactile sense. The deaf person who lets music become a part of him adjusts more easily in both work and play than the hearing person who looks at it, listens to it but refuses to let it take hold of him.

It is a *must* to give rhythm and music to the deaf.

Music and the Slow Learner

VIVIAN NEWACHECK

MANY EDUCATORS have come to accept the importance of music in the development of the slow learner. With an understanding of the problems involved the educator can help the average child to develop more successfully.

When working with the slow learner, who has an I. Q. of fifty to seventy-five, one is able to observe the learning process in slow motion.

The importance of music in the curriculum of the slow learner seems to focus upon three objectives: to relieve tension through directed and creative expression; to socialize and help the individual work with a spirit of cooperation; to integrate and stimulate the entire program for his development.

Music has many facets that help to adjust, stimulate, and integrate the individual into a personality with attitudes and abilities with which he may gain recognition in the community. Through the aid of music these students will have experienced a school atmosphere permeated with democratic living; and it may become so much a part of them that they will be able to contribute to society the same as any other citizen of the community.

Primary-Intermediate Levels

A three-year study was conducted in an average city. At the primary level individual records were kept which included the psychologist's report at the time of entrance into the class, the situation of the child's home, and how the child was approached through music and its contribution to his adjustment. From these records a very apparent result was found: through music the child gained the confidence needed to venture into new fields of learning. Human relationships within the group progressed and dynamic group living was experienced.

The group's first singing is best described as shouting, yelling, and very unmusical sounds. It almost suggested omitting the music class. Many patient hours were consumed and many procedures and approaches employed until success was achieved. The best approach was to have an individual child teach the class his or her favorite song. Sometimes a brother or sister came into the room and sang the song alone or with the child in the special class; at another time a recording was used. Respect for each class member was cultivated through this approach. The alert teacher guided the children to better understanding concerning the necessity of singing together and softly enough to hear the next-door neighbor and the person directing or teaching the song.

The rhythm band was successful because the children made their own instruments. Each had three: a set of sandpaper blocks; a pair of sticks made from tongue depressors, decorated and shellacked by the students; and a small pie plate, also decorated and shellacked by the children, filled with rice or beans. With persistence the ability to have three rhythms sounding simultaneously was achieved. Rhythmic drawing was very successful, and the difference between three-four and four-four time

was better understood. Tonettes, xylophones, and water glasses have contributed to tone distinction and ear training.

Music can aid a child with retarded mentality to adjust and become a part of and a contributor to the class. The purpose of these experiments was to prove the usefulness of music as a means of approach, and to create a receptive attitude toward other subjects. Music gives success and assurance and the child realizes that though he may fail in other phases of knowledge, he can reassure himself through his musical successes and soon venture into the other fields of knowledge again.

Advanced Level

This particular group of slow learners experienced profound deficiencies in their education resulting from lack of interest. The individual project in music was formulated with these objectives: to enjoy music and from this enjoyment gain understanding; to aid the students to read the local paper and current periodicals; to use the facilities of the immediate community; to employ other fields of learning. A scrapbook made of wall chart paper obtained school-wide interest, and served as a means of evaluation of articles and materials found. Each month served as a period of time for a unit with a foundation based upon one phase of music plus current happenings in the city, and general music field. From the kick-off story three major facts were selected by the class and placed upon the first page of the month's work. Very briefly the major experiences were discussed.

A study of Stephen Collins Foster, noted American composer, began the year. From the information and interest created, an English lesson founded upon letter writing followed. The Stephen Collins Foster Memorial very graciously answered with an informative letter.

The beginning of the symphony season lent itself to an informal conducting lesson, a study concerning Arturo Toscanini, and a picture of Toscanini conducting. A review of the picture was composed and included in the unit.

"Short'nin' Bread" being a favorite of this group led into a study of Nelson Eddy. Records of *The Chocolate Soldier* provoked a discussion of the difference between opera and operetta. The Railroad Hour broadcasts presented *The Chocolate Soldier* at this time, and this broadcast became a "must" each week.

The necessity to evaluate this project brought forth a semester review plus the stimulation of interest to find our city's artists in the professional fields of music, art, and dramatics. A field trip was conducted to the art institute and the vocational high school to view the art work of local artists.

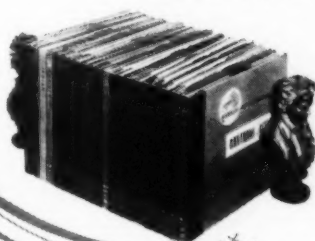
The next venture was to aid the group in experiencing methods of finding material at the local library. Questions concerning Bing Crosby gave the needed incentive. Many pages were added to the scrapbook, and a great lesson in evaluating materials resulted.

CONTINUED ON PAGE FIFTY-FOUR

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EDUCATIONAL SERVICES

RCA VICTOR



DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N. J.

Some Basic Educational Concepts

RAYMOND R. REED

TO ATTEMPT to reason with prejudice and ignorance is one of the most trying experiences one can encounter. Yet this is exactly what many of us in the arts are faced with when asked to explain to the critics of the so-called "frills" in public education what we already know, from our own personal experiences, are the values in such training.

It is difficult for teachers and lovers of the arts to realize there still are many citizens who honestly feel that music and the cultural arts in public education are a waste of the taxpayer's money.

Of course, the difficulty in discussing the values of public school music in the child's education is that those who do not favor it are nearly, if not always, those unfortunate individuals who have never known the joys and rewarding experiences such participation gives. That is why it is so difficult to reach an agreement, for we have never shared the same experiences. We do not meet on a common ground of understanding and we probably never will, as far as any mutual participation in the arts is concerned.

If we are to help these people to any degree of understanding of the values needed in contemporary living, we must challenge their thinking. If we can succeed in stimulating nonprejudice and unbiased thinking, we will have done a great service for our children and the arts. Even though we may not discern any immediate or perceptible change in their thinking, if we have but planted the seed of thought about artistic cultural values, we will, I think, have created a more receptive attitude for what we are striving to do.

Let us ask ourselves and these critics some highly disturbing questions. Why is it that more children in our first grades will end up as mental patients than will graduate from college? Why is it that over fifty per cent of the hospital beds in the United States today are occupied by mentally ill patients? Why is it that eighty-five per cent of the people who lose their jobs do so, *not* because they do not know their job? The United States Department of Public Health Service has stated it attributes these job failures in the main to the fact that these people *cannot get along with others*, and because of a lack of social adjustment by the individuals.

Bearing these facts in mind would it not be most wise to include in children's education the kind of training that would aid the individual to adjust socially to his surroundings and learn how to get along with others? Can it be that despite the marvels of our scientific civilization and our materialistic age, the fiber of human personality is tending to dissolve? True, our intelligence has given us great mastery over our physical world, but in achieving the mastery we have overlooked a very important factor. Dr. Alexis Carrel, in his book *Man, The Unknown*, states it aptly when he says, "Intelligence is almost useless to those who possess nothing else. Moral sense is far more important than intelligence, for in fact

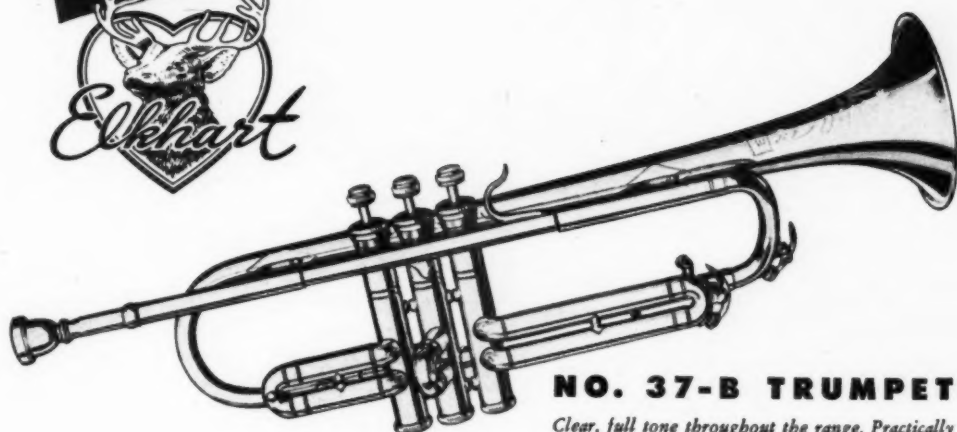
moral beauty is the basis of civilization." Dr. Carrel goes on to say, "Moral sense is almost completely ignored by modern society. We have, in fact, suppressed its manifestations until the majority are imbued with irresponsibility."

They—the critics of "frills"—are overlooking another important factor in their materialistic thinking, and that is that their concept of education is usually one which can be brought under tangible, measurable results. One can measure the results of factual intellectual training, but how does one measure the quality of love, bereavement, morality, beauty, fine human relationships, spiritual and emotional depth of understanding? Are such eternal values "frills"? Are subjects that help individuals learn how to adjust socially to their surroundings and to get along and enjoy unanimity with others "frills"? Are these values to be kept out of children's development except for those few who are born into wealth? Let us remember that morality, art, and religion are not taught like factual academic subjects, for these reach intelligence alone. Measurable, tangible and factual knowledge are certainly necessary, for from these we develop skills to get on in the business of daily living—but these are not the full measure of education for a human being.

In our heterodox and materialistic age, human relationships have become the all-important and most pressing problems confronting us. Knowledge and skills, in themselves, are useless if man does not learn to get along with his fellow man. Music and the allied arts rank high in promoting teamwork, cooperation, self-discipline, respect for one another, and the love of beauty, while the skills, being objective, deal only with realistic hard facts of life in our present matter-of-fact age. The cultural subjects, on the other hand, appeal to our subjective or inner selves—the refined part of our being. C. Hanford Henderson's profound statement sums it all up so well: "If man is the highest product of creation, then civilization cannot be judged by what man produces, but rather, by the manner of man produced." What gains man then from his inventions and clever devices, his atomic energy, and all modern ingenuity, if in the end man destroys himself? The arts that embody emotional participation come the nearest, outside of religion itself, to helping man better understand himself, to respect his neighbors, and to learn to work with others. They build within the individual a truer understanding of the meaning of the dignity of man. Of all the arts, music is the most intimate and personal form of communion man has with others. Since religion, as such, is not and cannot be taught in our public schools, *then the cultural subjects become education's greatest hope of reaching and developing the child's inner self.*

Every child in a public education system of a democratic society is entitled to experience the worth of the cultural accumulation of that society. To deny a child this cultural background of values is to deny him the beautiful in living. It is to deny him the joy of creative thinking, of free thought flight into fancy and even beyond into a realm not bound by dull, factual, materialistic

At the time Mr. Reed wrote this article he was supervisor of the department of music in the Arlington, Virginia, Public Schools. He has since transferred into the general education administration field, and is now assistant principal of Washington-Lee High School in Arlington.



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realism. Without such values, men's personalities do tend to dissolve and they easily and willingly subscribe to the ideologies of materialism.

The cultural arts are vital and important in the development of a wholesome and a well-rounded personality.

A complete educational program will foster and develop in children a love and desire for beauty. A complete educational program will foster and develop creative and recreative, and subjective as well as objective insight into and a truer appreciation of the joys of human living.

Every individual should have the opportunity to share with his fellow man these noble experiences that raise man above his common place where he can (if only in fleeting moments) see himself as created in the image of his Creator.

Subjects that focus attention less on factual knowledge and more on personal depths of human understanding are not "frills"! Let us not allow our mind's shrewd intellect to crowd out the warmth in our hearts! Let us not succumb completely to the selfishness and lusts of materialism!

Anyone would be foolish and misguided to believe the arts alone can provide all the answers to these problems, but certainly they have proven throughout all history to have had great worth and are a necessary stabilizing factor in the lives of men. Man *needs* beauty. Man *must have* beauty if he is to remain in the image of his Creator and not revert to the beast. We must keep foremost in our thinking the implications of Henderson's statement, "If man is the highest product of creation; then civilization cannot be judged by what man produces, but rather by the manner of man produced." What kind of a civilization are we producing? Should we concentrate more and more on factual knowledge, skills and scientific growth while thinking less and less about what is happening to man? Again I ask, what kind of a civilization are we producing? Did someone mention "frills" in education?

Teacher Shortage

CONTINUED FROM PAGE TWENTY-FOUR

of his fleeting interests is immense. The young student sees himself, from moment to moment, in a wide range of adult positions. He sees himself, in the place of, and doing the work of an engineer, a salesman, a politician, a teacher, and a hundred other jobs and positions in the society of his world. Many of these are no more than momentary flashes.

An important task of the American school is to orient this young student as widely as possible so that the wisest choice will be made. Blind choice, with no opportunity for preliminary sampling, can and probably will lead to lifelong maladjustment and dissatisfaction with one's lot. The school, more than any other agency, is responsible for a consciously planned attack upon this problem. And the teacher is that *somebody* who can most effectively help young students see, sample, and weigh their various opportunities.

Teaching has a challenge, an attraction comparing favorably with a host of other vocations to which people devote their lives. The teaching of music holds many satisfactions which bring high quality scholars and artists into it. Even to the outsider these satisfactions are

obvious. Music teachers (and perhaps art teachers) enjoy a peculiar kind of opportunity; they see the emergence and the flowering of a talent—an artistry—in the human beings under their guidance which is, in itself, a rich reward. The challenge to develop the latent skill within a pupil brings a satisfaction not gained in a lifetime of effort in many occupations.

The music educator at work in a natural setting is the most positive evidence that teaching is a great occupation. Truly he can commend this occupation to his students in whom he discovers that happy combination of ability and interest. In fact, this is his greatest professional obligation in the face of the rapidly changing conditions now upon us.

In a few short years there will be three high school students to teach where there are now two. This 50 per cent increase will already have been preceded by a similar sensational expansion of the elementary school. The assured growth in the demand for competent teachers is greater than in any other field of employment. But even these staggering figures of growing enrollments do not tell the full story in music. Unlike the traditional subjects, music is yet in its infancy in the scheme of American education. As it emerges in full stature it will have a corps of highly skilled, professionally trained educators, steadily advancing to higher standards.

To achieve these heights, to take its rightful place in public education, music *must* greatly increase its number of professional workers. For every music educator today this is a personal and professional challenge—and opportunity.

Slow Learner

CONTINUED FROM PAGE FIFTY

Three definite conclusions may be drawn from these studies:

1. Music can present opportunities for the slow learner that will enhance his desire to strive for success in other fields. Because of the secure feeling of success that music can bring him, he is better equipped to accept failure if it should come. He understands that he can always return to music and again gain confidence.

2. Music contributes, through every activity it advances, toward democratic citizenship. By democratic citizenship is meant acceptable attitudes toward sharing, cooperating, being tolerant of others and respecting individuality. If such experiences are given the slow learner he will live a more useful and productive adult life.

3. Music is a very important phase of education for the slow learner's growth. It is most pertinent that an integrated person is the result of all the learning experiences presented. Through music in the curriculum this growth in the emotional, physical, intellectual, and social aspects will aid in developing a personality which is more highly integrated and will stimulate happy living to its highest potential.

It would be interesting to make a study of these same students later in order to compare their school life with their adult life.

Yes, music can be used to help the individual acquire musical experiences which will contribute to profitable enjoyment of leisure time, good citizenship, and intelligent international understanding.

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Music Educators National Conference

BIENNIAL NATIONAL CONVENTION

CHICAGO, ILLINOIS. MARCH 26-31, 1954

Pre-Convention Meetings of Official Groups, March 24 and 25

PROGRAM DIGEST

(TENTATIVE)

WEDNESDAY, MARCH 24

Morning

Registration.

State Presidents National Assembly. (State presidents, state secretaries and treasurers, state editors, state supervisors of music.)

Afternoon

State Presidents National Assembly. (State presidents, state secretaries and treasurers, state editors, state supervisors of music.)

Evening

Dinner: MENC Division Presidents.

State Presidents National Assembly. (State presidents, state secretaries and treasurers, state editors, state supervisors of music.)

THURSDAY, MARCH 25

Morning

Registration.

State Presidents National Assembly. (State presidents, state secretaries and treasurers.) Special group meetings.

National Council of State Supervisors of Music.

Joint Meeting: Music Educators Journal Editorial Board and National Council of State Editors.

Afternoon

State Presidents National Assembly. (State presidents, state secretaries and treasurers.)

Music Educators Journal Editorial Board.

National Council of State Supervisors of Music.

National Council of State Editors.

Evening

State Presidents National Assembly. (State presidents, state secretaries and treasurers, state editors, state supervisors of music.)

MENC Board of Directors.

FRIDAY, MARCH 26

Morning

Registration.

Official Opening of Exhibits under the auspices of the Music Education Exhibitors Association.

Music in American Education Committees:

- (1) Joint meeting of National and Division Chairmen.
- (2) Individual meetings of Music in American Education Committees.

Afternoon

Music in American Education Committee Meetings.

Music in Elementary Education Workshop No. 1

Music in Elementary Education Workshop No. 2

MENC Council of Past Presidents.

Evening

Dinner Meeting: MENC Board of Directors.

General Session. Introductions; speaker; concerts by university band and university chorus.

MENC Board of Directors.

Lobby Sing.

SATURDAY, MARCH 27

Morning

Registration.

Exhibits under the auspices of the Music Education Exhibitors Association.

Breakfast Meeting: MENC Council of Past Presidents.

Official Welcome to MENC Student Members. All MENC student members and their faculty sponsors; National, Division and State student membership counselors.

General Session: Music for Childhood. Speaker; concert by all-state grade school band.

Music in American Education Committee Meetings.

National Interscholastic Music Activities Commission National Board of Control.

Music Education Research Council.

Commission on Accreditation and Certification.

Music in Elementary Education Workshop No. 3.

Instrumental Music in Elementary School Workshop (Percussion).

Instrumental Music in Elementary School Workshop (Brass). Piano Instruction in the Elementary School.

Midday

Luncheon: Illinois Music Educators Association.

Afternoon

Joint session: National Congress of Parents and Teachers and MENC

Music in American Education Committee Meetings.

Commission on Accreditation and Certification.

Music Education Research Council.

National Interscholastic Music Activities Commission National Board of Control.

Music in Elementary Education Workshop No. 4.

Instrumental Music in Elementary School Workshop (Strings).

Instrumental Music in Elementary School Workshop (Woodwinds).

Concert by all-state grade school orchestra.

Evening

Banquets:

California-Western and Eastern Divisions.

North Central and Southwestern Divisions.

Northwest and Southern Divisions

Get-together for Young Teachers. Brief mixer for young people who have been in the teaching field five years or less to allow opportunity to get acquainted with each other and some of the MENC National, Division and State unit officers.

Reception and Dance under the auspices of the Music Education Exhibitors Association.

Lobby Sing.

SUNDAY, MARCH 28

Morning

Registration.

MENC Biennial Breakfast. Speaker; concerts by high school choir and professional ensemble.

Visit the Exhibits.

Music in American Education Committee Meetings. (Final reports of all committees will be due at this time.)

Journal of Research in Music Education Editorial Committee.

SUNDAY, MARCH 28—Continued

Midday

MENC Division Board Luncheons:
California-Western Division.
Eastern Division.
North Central Division.
Northwest Division.
Southern Division.
Southwestern Division.

Afternoon

Repertory Workshop, including elementary, secondary and higher education levels sponsored by NIMAC.
Vesper Concert. Performances of a Bach cantata by a university choir and orchestra, and Gregorian Chant by a seminary choir.
Music Education Exhibitors Association Annual Business Meeting.

Evening

Dinner: Chicago Public Schools Music Educators Club.
General Session. Speaker; concert by all-state high school orchestra and all-city high school choir.
MENC Board of Directors.
Lobby Sing.

MONDAY, MARCH 29

Morning

Registration.
Exhibits.
Section Meetings sponsored by Music in American Education Committees, Part I:
Vocal Music in the Schools.
The Education of the Music Teacher.
The Administration of Music Education (to include Subcommittees on Administration in Cities of 100,000 and over, and in Smaller Cities).
Music Education and the National Welfare (to include Subcommittee on Cooperation with the Armed Services).
Music Education and Adult Education.
Strings.
Audio-Visual Aids in Music Education.
Journal of Research in Music Education Editorial Committee.

Midday

Luncheons: Sororities and Fraternities.

Afternoon

General Session: Music in the Secondary Schools. Speaker; concert by high school orchestra.
MENC Biennial Business Meeting.
Visit the Exhibits.
Ensemble Concert.

Evening

Dinner sponsored by the National Council of In-and-About Clubs. All members of In-and-About Clubs are invited to attend.
Dinner: Music Education Exhibitors Association.
Chicago Public Schools Concert.
MENC Student Member Dance.
MENC Board of Directors.
Lobby Sing.

Room Reservations for
the Convention
May Be Made Now

See next page for hotel information

TUESDAY, MARCH 30

Morning

Registration.
Exhibits.
Section Meetings, Music in American Education Committees, Part II:
Music for Childhood.
Music in the Junior High School.
Music Education and International Relations.
The Supervision of Music Education.
Music Education in the Community.
Music Rooms and Equipment.
Piano.
Television and Radio.
Visit the Exhibits.
Section Meetings, Music in American Education Committees, Part III:
Music for Secondary Schools.
Music for Preschool and Kindergarten.
Graduate Study in Music Education.
Music in General Education.
Organ.
Recordings.
Contemporary Music for American Schools.
Credentials for Teaching Music in the Schools.

Midday

Luncheons: Colleges and Universities.

Afternoon

Chicago Public Schools Concert featuring students from elementary schools.
Special Session: Music Education in the Community.
Ensemble Concert.

Evening

Concert featuring Youth Orchestra and Community Music Orchestra.
MENC Board of Directors.
Lobby Sing.

WEDNESDAY, MARCH 31

Morning

Registration.
Exhibits.
Section Meetings, Music in American Education Committees, Part IV:
Music in the Elementary School.
Music in the Senior High School.
Music for the General College Student.
Music in the Junior College.
Music Education for Exceptional Children (the Handicapped).
Winds and Percussion.
Music Literature, Composition and Theory.
Audio-Visual Equipment.
Visit the Exhibits.
Section Meetings, Music in American Education Committees, Part V:
Instrumental Music in the Schools.
Music in the Rural School.
Music in Higher Education.
Music for the Elementary Teacher.
General Music Classes.
Films, Slides and Film Strips.
Opera in American Schools.

Midday

Luncheon: MENC Board of Directors, incoming and retiring members.

Afternoon

General Session: Music in Higher Education. Speaker; concert by university choir.
Concert by university orchestra.

Evening

Concert. Special performance featuring Ballet, Orchestra and Choir on secondary school level.

MUSIC EDUCATORS NATIONAL CONFERENCE

BIENNIAL CONVENTION

CHICAGO, ILLINOIS, MARCH 26-31, 1954

Pre-Convention Meetings of Official Groups, March 24 and 25

To assist those who will attend the biennial convention of the Music Educators National Conference to obtain hotel accommodations, blocks of rooms have been reserved at the hotels listed below.

Headquarters hotel is the Conrad Hilton. The Blackstone is next door; the Harrison and Congress are within two blocks.

To apply for a room reservation, supply the information called for in the sample form printed below to the hotel of your choice.

- (1) Be sure to indicate your second and third choice hotels.
- (2) State your arrival and departure date, and TIME of arrival.
- (3) Sign your name and give your mail address.

Please note: Give names and addresses of all applicants, including person making reservation. Hotels insist on having individual names of persons occupying all rooms. Reservations received requesting accommodations for more than one person, but not specifying names of other occupants, will be returned for complete information, thus losing time. Please cooperate in order to insure immediate acknowledgment of reservation.

Cooperating Hotels and Rates*

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CONRAD HILTON, 720 S. Michigan Ave.	6.00	13.00	10.50	19.00	10.50	19.00	22.00	and up
BLACKSTONE, 636 S. Michigan Ave.	6.00	15.00	13.00	20.00	13.00	20.00	25.00	50.00
CONGRESS, 520 S. Michigan Ave.	6.00	12.00	9.50	15.00	10.50	16.50	17.50	35.00
HARRISON, 65 E. Harrison St.	5.50	8.00	8.50	10.00	9.50	11.00	20.00	24.00

*These rates are current and are subject to change.

For three persons in a room, for which a cot or roll-away bed is provided for the third occupant, add to price listed for two persons in a room at the respective hotels as follows: Conrad Hilton, \$3.50; Blackstone, \$5.00; Congress, \$3.00; Harrison, \$2.50. Dormitory rates: Conrad Hilton, 4 or 5 in a room, \$3.00 per person. Congress, 4 in a room, \$3.00 per person. Harrison, 3 in a room, \$3.00 per person.

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Hotel..... (second choice)
Hotel..... (third choice)

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..... Single Room..... Double Bed Room..... Twin Bed Room..... Parlor and 2 Bedrooms
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Other type of room.....

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Signature of person making this application.....

Mailing Address.....

More Minutes for Music

NEWELL H. LONG

WHEN a football rally, an extra school assembly or the photography schedule of the school annual cause the cancellation of rehearsals, we are apt to complain in bitter, Brooklyn Dodger style, "We was robbed." If we have only two rehearsals per week, we wish we had five; if we have five, we wish we had ten; and if we had ten, we would probably wish for forty. This concern for sufficient and uninterrupted rehearsal time is reasonable and laudable, but before we carry the problem to our school administrators as an issue, should we not check to see whether we ourselves are sabotaging precious minutes assigned to our choruses, orchestras and bands? We might find to our chagrin that our own lack of efficiency is as great a robber of rehearsal time as the tight school schedules and the annoying conflicts.

One simple way to trap the mouse (or is it an elephant?) that is nibbling away at our minutes for music is to bring a tape recorder into the rehearsal room, start recording at the beginning of the rehearsal and let the machine run continuously until the end of the rehearsal. On the playback we are amazed at the amount of talking we have done, and at the dreadfully long pauses that occurred when we were deciding what to do next or waiting for some inattentive musicians to get ready to play or sing. Did we really say, "Go back to letter F . . . letter F . . . start at letter F . . . ready? . . . letter F" when a laconic "Letter F" should have been sufficient? Did we cause those bad starts in the waltz because we confused the players by changing our mind out loud? "Begin six measures before Q . . . No, nine measures before Q . . . No, better begin three after P."

The tape recorder is a merciless but objective critic of the teacher. Fortunately, we can use it constructively to observe how much we improve our time usage by not repeating verbal directions and by planning for the efficient use of every second. Lacking a tape recorder we can borrow a stop watch from the track coach and have a student observer time the amount of playing or singing—the actual music making. We will wonder what in the world we did with the remainder of the period.

Either tape recorder or stop watch is a nasty trap, but one which will surely catch the thief that has been stealing parts of our precious practice periods. Furthermore, the use of such a device will make us more conscious of rehearsal efficiency and the importance of using every means to conserve seconds and minutes. We are probably already employing many of the suggestions which are set forth below, but let us examine them to see if there are others we can utilize with profit.

Before the Rehearsal

Study the music thoroughly; play it over on the piano if necessary; hear a recording of it, if one is available. A good director knows in advance what musical effect he wants to achieve.

Use colored pencils to mark in the conductor's copy the details that may require emphasis.

Mr. Long is associate professor in the School of Music, Indiana University, Bloomington. He was president of the MENC North Central Division, 1949-51.

In orchestra and band music, study the individual parts, compare them with the condensed score (if there is no full score), and note whether all markings, such as staccato, accent, slur, loud, soft, etc., are in agreement. Mark the individual parts as needed and make note of problems of technical manipulation which may prove troublesome in the first readings of the music.

Effective bowings should be determined and marked in the string parts.

Frequently it is wise to alter the printed dynamic markings so that balance between melody parts and accompanying parts may be obtained more readily.

Mimeograph or place on the blackboard general instructions for the group. For example, the time, place, costume to be worn, transportation, songs to be memorized, or information to parents concerning the next public appearance could be so indicated.

Indispensable time-savers for marching bands are formation charts in the hands of each member. These charts can be made doubly effective by marking each bandman's copy in color to show his particular place or movement.

Insist on periodic inspection of instruments so as to reduce or eliminate the need for repairs during instructional periods. However, it is a good idea to have a few items such as a small screwdriver, rubber bands and valve oil handy so that the director will not have to leave the rehearsal area to obtain them.

Develop a dependable library system that will eliminate the necessity of distributing music during rehearsals. With alert, trained student librarians there should be a minimum of rehearsal time wasted looking for missing parts.

On the rehearsal room blackboard place the titles of music in the order in which they will be rehearsed that day. Train the students to arrange their music in that order as soon as they are seated.

Try to obtain an acoustically favorable place to rehearse where excessive reverberation does not prevent director and players from hearing individual parts.

During the Rehearsal

Start promptly.

Establish a definite routine for tuning or warming up. This should be operative with a student director whenever unavoidable interruptions waylay the teacher at rehearsal starting time.

Insist upon unanimous starts, otherwise the stragglers, who probably need it most, are not getting practice on the opening attacks.

Expect continued attention and immediate response to director's signals.

Train the group to stop when the baton (or conductor's right hand) stops. Cultivate the idea that any player or singer who continues more than one beat after the conductor has paused is guilty of inattention and wasting everyone's time.

Use short, terse verbal directions, studiously avoiding repetition.

Do not stop the music to make a verbal correction if a facial expression or hand signal can convey the information.

Before stopping the music, select the place where you want to resume it. Time will be saved to begin at a rehearsal number or letter, but if it seems necessary

A NEW
FRED WARING PRESENTATION
FOR CHRISTMAS

The Christmas Crib

by ROY RINGWALD

A Nativity Cycle for Mixed Voices (SAB)



The custom of setting up a Crèche, or Crib, to represent the Nativity scene began with St. Francis of Assisi in 1223. In the hills above the little Italian town of Greccio, this cheerful, singing saint arranged a depiction of the participants in the glorious Christmas story. Thus was reborn the even more ancient tradition of illustrating the Gospel narrative with tableaux accompanied by song . . . a happy custom that continues today in Church and school throughout the world.

In words and music of great tenderness and beauty, Roy Ringwald has described *The Christmas Crib* in nine short pieces telling of the Stable, Star, Animals, Angels, Shepherds, Wise Men, Joseph, Mary, and The Infant Jesus.

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to begin at a point between rehearsal numbers it is safer to have players count measures preceding a letter or number than to count measures following a letter or number. For example, it will usually save time to ask players to count "six measures before K" rather than "four measures after J," because in following the latter indication some may start on the fourth measure after J and some on the fifth. However, rehearsal letters or numbers are sometimes so far apart that it is not practical to count back from the next one. In such cases it is important to consistently say, "fourth measure after J," not, "four measures after J" and expect players to begin on the fourth measure.

Whenever it is necessary to count a considerable number of measures, the director should not count the measures silently, announce the number, and then wait for the players to count them. Instead he should announce, "Before K, count with me, one, two, three, etc." In this manner, when the director has finished counting, say, thirty-four measures, so have the students; and everyone has his finger on the place where playing is to be resumed.

In making corrections address the whole organization rather than an individual or section and indicate at the end of the correction, if necessary, the performers affected. If you say, "The tenors should stress the notes that have accidentals in the last line on page three" the sopranos, altos and basses will be inclined to take a mental holiday and you may not have their attention when the suggestion is finished. However, if you make the general observation that, "Notes with accidentals usually need to be stressed" and then ask, "Which section needs to observe this principle on page three, the last line?" you have brought a principle of interpretation to the notice of the entire group and you have managed to keep their attention on the place in the music where you will probably want to start singing next. Any techniques which will reduce inattention will save rehearsal minutes.

Avoid continually taking time to explain or argue why you want a passage done a particular way. If you are correct in wanting it done that way, the musicians will hear the difference and understand why.

Further Plans Regarding Rehearsal Techniques and Procedures

Schedule section rehearsals and save for such periods the repetitive drill on passages that are difficult for individual sections. Much time can be wasted by playing over and over portions that present no difficulties and which are shaping up readily without drill. Repeat the passages that need drill and be sure to give enough repetition so that the learning will be retained. Too little drill can be just as wasteful of time as too much drill.

On new material sing or play through twice with as little stopping as practical to give students an over-all concept of the music and to give them a chance to correct errors unaided. The "woodshedding" can well be postponed until the third or fourth reading.

From rehearsal to rehearsal try to vary the plan of attack on a piece. It is a good plan to work intensely on the rapid parts first, for the technically easier, slow sections may take care of themselves.

At some rehearsals begin work on a piece near its end or at the middle rather than at the beginning. This will help equalize the amount of repetition on the

various portions of the music and avoid needless repetition of the early sections of the piece.

Simplification of a problem by separating it into component problems may hasten the solution. For example, a troublesome spot may contain some queer intervals and a tricky rhythm. By studying the intervals slowly without reference to the time values and by singing or playing the rhythm on one pitch, the feel for the passage may crystallize much more quickly than through repetitions of the passage as written and in tempo.

Do not overlook the fact that the players may be more conscious of some of their difficulties than the director. Let them select the spots that need more drill. There is nothing unprofessional about such a democratic procedure and I have seen it employed advantageously by Eugene Ormandy and the Philadelphia Orchestra.

Help the students to understand the basic message in the music. Ask them to locate the climaxes, to describe the mood intended by the composer, and to differentiate between melody and accompaniment. When students are aware of some of these musical problems they may instinctively solve them and save you many repetitions of the music and many exhortations to play softer, more assertively, etc.

In the long run it will pay to take the time to get student musicians to think for themselves, to make musical judgments, and to correct themselves and each other. Instead of telling an individual he is sharp, ask the group "Can you tell whether anyone is out of tune?" "Flat or sharp?" "What should be done to correct the pitch?" In the beginning such an approach is admittedly time consuming, but eventually the basic musicianship of the group is so enhanced that nothing has to be said at all, for the corrections will be made promptly, or indeed, the errors may be anticipated and avoided by the students.

An efficient rehearsal need not be a cheerless one. A smile or word of praise is far more stimulating to high effort than scolding or blame. An occasional light remark or a general laugh can ease

the tension of hard work and make the return to concentrated labor more endurable and productive.

Above all do not fuss or fume at the students for mistakes that result from your own vagueness. Analyze every movement of your arms and hands to be sure that it conveys the meaning you intend and that it can mean only that to the performer; also screen every verbal direction, first, to make sure it is needed, and, second, to be certain that it, like the baton movement, is completely clear and concise.

Plan every rehearsal so that no individual member will feel his time has been wasted. If the brass and percussion have only forty measures to play in the repertory being rehearsed, take those measures at the beginning of the rehearsal and then let those players leave if they wish. (Of course, in a typical school situation the players cannot be dismissed and turned loose in the halls, but through advance planning, arrangements may be made for the players who would otherwise be idle to go to the school library, to study other subjects quietly, or to go to practice rooms for individual work or for small ensemble practice.)

Remember that you are not using the students' free time; whether the rehearsal is in the school day or whether it is outside of school hours, you are using the time the boys and girls are sacrificing from other interests—academic, social and recreational—or from possible part-time employment. Conduct every rehearsal as though you were paying each member union scale, hourly wages from your own pocket. If you feel you are getting your "money's worth," the chances are the students, too, are feeling that their time has been well spent.

A favorable attitude on the part of students toward the time they devote to music is only one of the dividends that accrue from the development of rehearsal efficiency. More music can be learned and better performances assured. Realizing that good, productive use has been made of the time already allotted to music, school administrators, fellow teachers, and parents, as well as students, will be inclined to be sympathetic and receptive to our pleas for more minutes for music.

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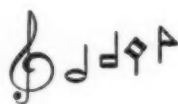


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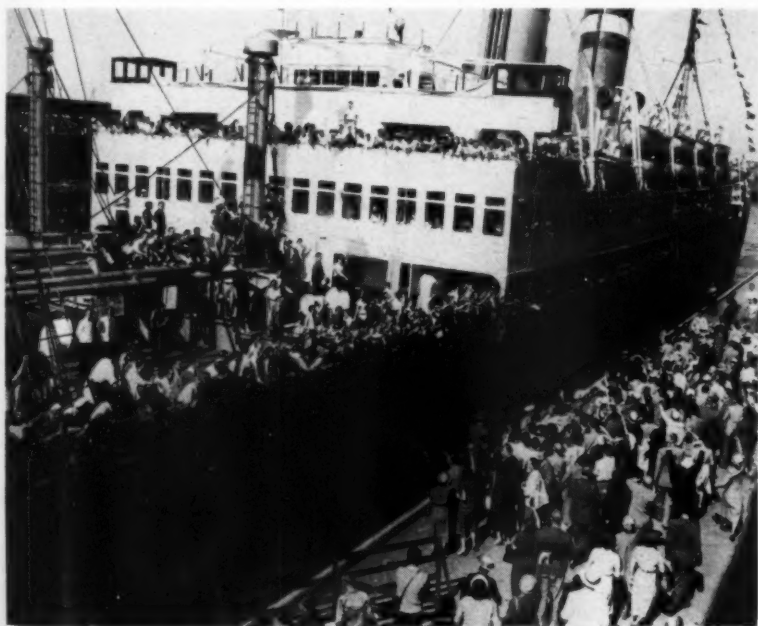
Seagoing Music

HAVE you ever wished that you could assemble a cross-section of typical American students, and have the opportunity to evaluate their musical tastes and preferences? Have you ever thought of the meaning of such an evaluation to the history and progress of music education in the United States? Here might be an opportunity to refute those people who feel that music in our public schools has done very little to raise the standards of musical taste in our nation. Just such an opportunity was presented to me. It was my good fortune to be Music Director on a Student Ship to Europe, sponsored by the United States National Student Association in conjunction with the Dutch Student Association. I should like to tell you about it so that the praise for our activities and their results may fall upon the persons responsible for their success—you, the music teachers of America.

When we sailed out of New York Harbor, I knew we were going to be in need of music to help fill the nine days and nights that the eight hundred of us would be on this ship. My pre-planning included participation in music activities, but would there be interest and talent available for such undertakings? We should have recorded concerts, but what kind of music should we play? My questions were soon answered when we looked over interest-questionnaires which each student was asked to complete. We had talent on board—instrumentalists and vocalists—and they were eager to share their abilities with us. We did not sail until four in the afternoon, and everyone was busy getting acquainted. Therefore,

there was little opportunity to organize much of a program for the first night, but we did decide to have "music under the stars" from 10:30 until midnight. It was a beautiful night on the water, and everyone seemed to welcome the opportunity to relax and listen to recorded music being broadcast to the top deck. We used Benjamin Britten's Sea Interludes from "Peter Grimes" as our theme music, which proved so popular that we began and closed every recorded concert with one of these interludes. Our record library on the ship included a variety of music representing the various schools of composition, and music from the countries which our students might be likely to visit while in Europe. For those going to Germany, we had Beethoven, Brahms, and Wagner; for those intending to visit Salzburg in Austria, we had Mozart and Schubert; for England, we had Benjamin Britten, Handel's "Royal Fireworks Music," and Madrigals; for France, we played Debussy, Ravel, and a concert of French Choral Music conducted by Nadia Boulanger; while visitors to Italy were privileged to hear some Italian Opera along with Respighi's "Pines of Rome," and the canzonas of Gabrieli. These concerts were most popular.

The first day out we organized a chorus, with the idea of giving as many students as possible an opportunity to sing music from the various countries, not only folk music, but also music from the masters. I had purchased only twenty-five books of good program choruses (our budget could not allow any more) just before we sailed, with the idea of sing-



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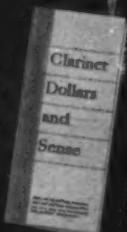
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ing through as much of the music as possible, yet concentrating on a few so that we might give a ship-board concert before we landed. Needless to say, more students came out for the chorus than we could accommodate with our small supply of books. However, because we were obliged to rehearse at nine o'clock in the morning, and our rehearsals were scheduled in the theatre on the bottom deck, one of the most "moving" parts of the ship, and other orientation activities came at the same time, we finally became a group of about sixty good-spirited singers. We had some music students in our organization, so they were encouraged and given an opportunity to conduct numbers with the group. One of our basses was a Dutch boy, a student from the University of Leiden, who came to me after a few rehearsals and expressed amazement that a group of students such as this could come together, read through as much music as we were doing, and prepare enough numbers so that we could perform them acceptably well. It was a pleasure to point with pride to a system of public school music which not only fostered this love for producing music, but also gave these boys and girls the necessary skills for doing it.

The Dutch boy, mentioned above, was a member of a trio which consisted of a violinist, clarinetist, and pianist from the University of Leiden. They were on board with the express purpose of providing concerts for the student body, and that they did very well. Not only did they function as a trio, but each was a good soloist in his own right. In addition to standard literature, these boys had brought along many compositions by Dutch composers, and were as eager to share their native music with us as we were to listen to it. Being on the ocean on the Fourth of July, we decided that after our gala dinner in the evening we would have a concert by our trio—a concert of American music. Needless to say, this affair was a "standing room only" performance, as were most of the trio recitals, even though these, too, were held in the ship's theatre.

+

Not the least popular of our music activities were the community sings, both scheduled and unscheduled. It would have done every warm-blooded American's heart good to hear these kids singing American songs after the trio concert on the Fourth of July. We had song sheets, but most of the time they weren't needed. One night after dinner a group of us went up on top-deck, gathered around the piano, and started a "community sing." It wasn't long before we had a large crowd standing, sitting, and lying around under the sunset, singing with all their hearts. No sooner would one song die out than another one would start. It was good singing, and we had harmony on many of those songs. After a few minutes of this, I glanced around to find the captain of this Dutch ship out there enjoying it with us. We saluted him, and then he made a request that we sing a great favorite of his, "Carry Me Back to Old Virginny," and you can just imagine how these American students greeted such a request from a non-American! Yes, there were community sings all over the ship, every day and night. Some people were just content to carry on with the "old chestnuts" such as "I've Been Workin' on the Railroad" while more ambitious people were busy learning folk songs in the native languages of countries where they were going. It was truly thrilling to us

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on the staff, and caused one member to remark again and again, "We truly do have a 'singing ship'."

It was my privilege while in Europe to attend many concerts, especially in Paris, Amsterdam, Vienna, and the festivals at Bayreuth and Salzburg. No matter where I went, I ran into our students eagerly buying tickets, programs, and libretti for the concerts, sometimes standing in line for hours to get a seat. And they were not doing it just to be fashionable. They were genuinely and sincerely interested in hearing all the great music they possibly could, and discussed it with intelligence. How proud I was of their respect and attitude toward art and artistry!

On our return we again undertook to fill idle hours with music and music activities. We didn't have our Dutch trio with us on the return trip, but we made more use of our talent within the ranks. There were some fine pianists; there was a boy from Finland who played violin, offering his services, and the wife of one of our staff members had once been a professional singer in Holland. Combining the efforts of these artists, we were able to have more "live" recitals. We organized our chorus again, and gave a gala concert one evening in the theatre. Our program consisted of "Now the Day is Over;" "Commit Thy Ways," Bach; "O Bone Jesu," Palestrina. After this group, one of our students sang four gypsy songs by Brahms. The next group by the chorus was "A Merry Life," Italian Folk Song; "Finlandia;" and "Turn Ye To Me," Scottish folk song, followed by a piano solo, "Mouvement" by Debussy, by one of the students. The concert concluded with the Soldier's Chorus from "Faust," "I'm Called Little Buttercup" from "Pinafore" and the "Pilgrim's Chorus" from "Tannhauser." At the conclusion the captain came to the chorus and remarked that there was just one thing he could say: he was sorry it was over. Again, I was proud of our "kids."

+

One day I returned to my cabin to find a petition with a long list of names urging us to have more recorded concerts of classical music. How wonderful! Immediately I set the wheels in motion, and that very night we started those concerts from 10 to 12 o'clock, with the promise that there would be music for listening every night at that time. The records were played on a stationary machine in the chief steward's office, but we broadcast the music to all the lounges and the nursery. We guaranteed quiet listening in the nursery, and the place was crowded—people sitting, standing, and lying on the floor. It was truly an overwhelming response, beyond what any of us expected. Now our problem was to find enough records for so many concerts, but again our students came forth. Many of them had bought recordings in Europe, and they shared them with us. We had enough, and we had our concerts, even when we went through a hurricane for two days and a night. It meant someone had to hold his finger on the tone arm of the record player all the time, but we played music when it was practically impossible to walk around in the ship.

Our last ambitious undertaking of the homeward journey was the organization of a folk festival, utilizing the talents of all those people who had learned folk songs and dances while in Europe, plus the foreign students we had on board



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coming to study in America. This turned out to be one of the greatest shows many of us had witnessed in a long time. For two solid hours a packed crowd cheered these enthusiastic people who not only performed for us in a foreign language, but dressed in the native costumes they had brought back with them. They took time to explain the songs to us, and where they came from. The program breezed along as follows: French songs; English and Australian folk songs; a Yugoslavian dance, "The Kolo;" German songs, Dutch songs and dances by a Dutch theatrical group who were on board to present plays for us; Scandinavian folk songs by our Finnish violinist; a Swiss dance; Norwegian songs; Swedish songs; a Swedish folk dance; Austrian folk songs; and finally, a group of American folk songs. Would that we could have recorded this testimonial to the keen and enthusiastic response of the American student to an opportunity to enrich his life!

As we docked in New York and were lining up on the ship to go through customs, someone started a song. It was a long line, winding around the decks several times, and it looked like a long wait, but it didn't seem long because our kids were "singing it out." Inside the customs shed, many of them came to me to thank me for the good time they had had through music, and I knew then that I must pass their gratitude on to you. I had merely taken advantage of what you had given them.—ARTHUR L. REDNER.

Music and Mental Health

PHYSICIANS whose sole task is caring for the mentally ill have long realized that music is one of the best medicines for the mind. Several years ago Dr. Egbert Gurnsey said: "If every hospital or asylum inducted in its medical staff a musical director, and if every physician and trained musician understood the nature and action of music, there is no telling the good that might be accomplished, the lives brightened and the tangled brains restored to harmony."

Of a similar mind was Dr. Emmett Dent, for many years superintendent of The Manhattan State Hospital. After segregating a number of patients for a time and recording the effects of especially selected music upon them Dr. Dent became an enthusiastic user of music as a means of alleviating some of the symptoms of the unsound mind. Many years' trial with music in mental cases has only furthered his opinion. He said: "Music is responsible for cures among the insane and improvements of patients seemingly in a hopeless condition that are little short of marvelous."

Some time ago the superintendent of the State Hospital in Middletown, Conn., organized an orchestra in that institution which provided music for patients at meal time. He stated: "The effect of that orchestra music on the thirteen hundred patients assembled during meals in the dining room, afflicted with every grade of mental derangement, is satisfactory to the highest degree. Under its influence these patients are quiet, self-controlled and observe as complete decorum as could be found in the dining room of any large hotel, and I believe the influence to be not only pleasing but of lasting benefit. While the scheme is to a large degree experimental, the results are so gratifying that we should be extremely loath to discontinue."

The scheme was not discontinued. The doctor carried on this experiment with

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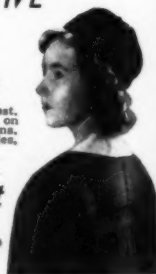
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music in his institution for many years. At the end of that period he made another interesting statement: "We have continued to maintain an orchestra in our dining room, where fourteen hundred insane patients take their meals, ever since its organization ten years ago, and we have never seen the time when we deemed it possible to dispense with it. Of course, it is very difficult to estimate the amount of possible value music has for the insane; nevertheless, we have no doubt that whatever that may be it has a distinct, excellent, curative influence. Time and experience have only served to confirm the attitude I assumed in the matter ten years ago. We are able to bring fourteen hundred patients of both sexes together for their meals and keep them quiet, amiable, cheerful and orderly during the meal hour with the aid of music of a high-class orchestra. I am ready therefore to reaffirm the opinion expressed ten years ago as to the salutary influence of music on the insane."

These are not isolated instances. Physicians throughout the world are beginning to realize that music is of definite value in keeping the mind healthy. Henry Phipps' magnificent gift of \$500,000 for the advanced scientific treatment of mental disorders has made possible the equipment of a musical department on the Phipps Psychiatric Clinic of the Johns Hopkins Hospital in Baltimore, one of the finest institutions of its kind in the world. In that now famous clinic music is being tested as a cure for insanity of various types and degrees, with encouraging results. It has been found that music lessens the fury of the most violent cases and in general is providing a valuable aid to the methods in use at the clinic.

+

Let us consider some individual cases in which music has proved to be of great benefit. A dementia praecox case is reported of a woman who spent all day talking about her teeth. Nothing could get her mind away from this subject. Finally music was tried. She listened to music without once speaking or apparently thinking of her fixation. As the musical treatment continued she drew further away, in the intervals without music, from her delusion. Her mind gradually became more normal.

Another interesting case is that of a boy of ten who, several years ago was a patient in the wards of the Whitmouth Hospital in Dublin. He was abnormally over-active. His mother stated that he would stand for hours listening to the phonograph. The only thing that would keep him quiet was music in one form or another. He was a normal youngster only when listening to music.

The potential value of music as a re-socializing agent in treating mental patients is immeasurable. Music is capable of changing mood; it heightens depressed feelings and calms over-active patients. It can change a dissatisfied and destructive mood to a satisfied and constructive one. Since music has this power it is being used quite widely on mental patients to bring them out of seclusion, relieve tensions and afford contact with reality by relaxation and the creation of an emotional outlet. Dr. W. Simon in 1945 organized a program of music therapy which was carried out with great success in one of the hospitals of the Veterans Administration.

Mental patients were exposed to the sound of music and some of them later

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became actual performers. In time the hospital had a band in which twenty-five patients participated. Musical entertainment was provided in the dining room during the Sunday noon meal and in the wards for the benefit of infirm patients. Individual patients practiced for their own enjoyment in small groups, in addition to playing at regularly scheduled rehearsals.

+

The response to music as a therapeutic agent for those patients participating, and for the large number of patients who comprise the audience, was very gratifying. Those listening to the music had been observed reacting to familiar melodies emotionally by tapping their feet, drumming their fingers, etc. The concerts aided in distracting the patients' thoughts from abnormal states, replacing them with normal emotional feelings. Those who participated in these performances were given an emotional outlet for their repressed feelings and at the same time were encouraged in an art of self-expression. Frequently a change of mood was observed in unfriendly and hostile patients, resulting in the establishment of an atmosphere conducive to a closer and more harmonious relationship between patients and employees. The interest of depressed patients was stimulated and channelled into purposeful activity with the result that better contact with reality was thus achieved.

Dr. Simon found that by playing instruments the patients practiced coordination of nerve and muscle and developed new means of self-expression. They derived a great sense of accomplishment from playing and showed signs of relaxation, achieving momentary release from their anxieties, emotional conflicts and mental confusion.

Dr. Leonard Gilman conducted a three and one-half years' constant study of the use and effects of specific music in relation to mental patients at the Army Medical Center in Washington, D.C. Music was specially selected to produce the predetermined change, utilizing whenever possible pertinent background facts from the patient's associative experiences. Patients were grouped homogeneously according to medical and musical needs. The piano was the instrument chiefly used, although violin, cello, harp and Solovox attachments were also employed.

Musical treatment sessions were divided into three parts: (1) Introductory or mood-determination and development period. (2) A brief interim period for the patients to talk things over with the musicians, if they desired. (3) A period of patient participation on a voluntary basis, or arrangement for private instruction.

+

Patients were assigned to small groups of three to six to meet regularly five days a week for music. All patients were benefited to some degree by musical therapy, some more than others, quite a few making a complete recovery, and others receiving only slight benefit.

Frances Paperte, director of the Department of Applied Music at Walter Reed Army Hospital, and a music therapist of note, has been in charge of the musical therapy at that hospital for some years now and has had considerable experience with music as a therapeutic agent. Music like drugs varies in action. She has helped to establish a system of

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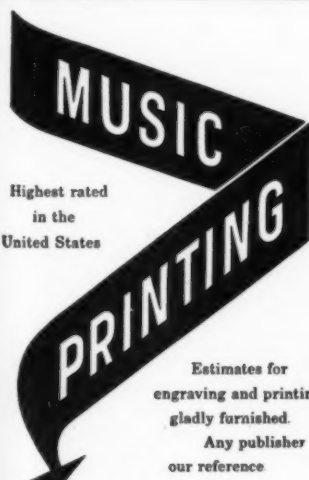
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general classification of music as follows:

I. All music for use in hospitals should be first generally classified as follows:

- A. Music of solely rhythmic interest.
- B. Music of solely harmonic interest.
- C. Music of solely melodic interest.

II. Of the first group (I) each sub-heading (A, B, C) should then be divided into two groups each (slow, fast) as follows:

- A. Music of modal nature—slow, fast.
- B. Music of classic nature—slow, fast.
- C. Music of a romantic nature—slow, fast.
- D. Music of impressionistic nature—slow, fast.
- E. Music of modern modal nature.

III. Of the second group (II), each sub-heading (A-E) should finally be divided as to key, length of piece, tempo, and character.

Miss Paperte, after many hundreds of cases treated with music at the Walter Reed Hospital recommends the following:

Diagnosis	Type of Music
Psychoneurosis, conversion hysteria.....	Stimulating
Psychoneurosis, anxiety type.....	Soothing, relaxing
Schizophrenia, paranoid type.....	Soothing
Schizophrenia, hebephrenic type.....	Stimulating
Manic depressive psychosis.....	Soothing
Psychoneurosis, mixed type.....	Relaxing

Mary Jane Preston, music therapist at the Pilgrim State Hospital, has had several years experience with music in the rehabilitation of mental patients. At the Pilgrim State Hospital music has an important place in the treatment of the mentally ill, and it is employed in a variety of ways. Thus it has been found that group singing is important in any musical program, as patients who will not talk will frequently sing with a group. Songs are selected in accordance with the variety of tastes represented. From ward singing groups patients are selected for singing in choirs, chorus or glee club, or playing in the band or orchestra.

Small rhythm bands provide enjoyable activity for low-grade and regressed patients. Individual musical therapy in the form of private instruction in voice, piano, instrumental music and composition is often helpful in awakening old interests and instilling self-confidence.

Musical work with repressed patients stresses the effort to develop rhythm, awaken interest and increase initiative by means of stimulating tunes, action songs and rhythmical instruments. Music for disturbed patients emphasizes soft, soothing melodies, while group singing is helpful with anti-social or difficult patients. Older patients enjoy old, familiar songs.

Miss Preston described three experiments carried out at the Pilgrim State Hospital with music. The first was concerned with the use of music before and after electroshock therapy, and showed that patients are soothed and relaxed and the general atmosphere is improved by the use of music. The second experiment was designed to show the effects of music periods on individual patients. In a group of twenty-three patients definite improvement in behavior and appearance were observed. The third experiment consisted

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of a series of concerts, which were enthusiastically received.

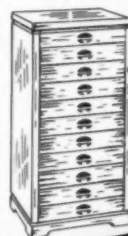
Dr. Ira M. Althuler who has been doing some very important work with music in the treatment of mental patients at Eloise Hospital in Michigan is of the opinion that bringing music into the minds of patients means bringing in basic realities in the form of feelings, perceptions and imagery. Such material is capable of replacing states of phantasy, hallucinations, illusions or fears.

Dr. Althuler employs the "iso" principle. He has found that the "iso" principle—using music identical to the mood or mental tempo of the patient—has been found useful in facilitating the response of mental patients to music. Depressed patients are more readily aroused with andante tempo in music and maniacal patients with allegro. The mobilization and prolongation of attention can be more easily achieved by beginning with music which appeals to the lower brain levels. Musical rhythm which has a strong relationship to bodily rhythm is used first. It stirs and stimulates the kinesthetic sense because the feeling of bodily rhythm goes through kinesthesia. The child, feeble-minded and psychotic responds to rhythm. Melody which is played next, is a succession of musical tones felt as a psychological entity. Mood-modifying music follows melody. Its purpose is the arousing of emotion and modifying the mood. Harmony is a higher form of musical evolution and has a general integrating influence. Pictorial-associative music stimulates imagery and association of higher intensity.

—CAPTAIN EDWARD PODOLSKY, A.U.S., retired. [This article is reprinted from *The Military Surgeon*, Vol. 110, No. 6, June, 1952.]



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In The News



Harriett M. Chase, dean of employees at the headquarters of the National Education Association in Washington and chief assistant to the NEA executive secretary, retired August 31 after 33 years of service to the association. A familiar figure to all NEA members and employees, she has registered thousands of delegates at NEA conventions for the past twenty years. In her own words Miss Chase tells of the growth of NEA: "When I came to the association in 1920 there were approximately 20 employees, including janitors. There are now over 500. At that time the membership was 52,000. Today, it is over a half-million. When I started to work there were four divisions and none of the departments were located at NEA headquarters. Now there are 14 divisions and 19 departments in the Washington office. . . . It has been my very great privilege to work with three NEA executive secretaries—three of the great leaders in education: J. W. Crabtree, Willard E. Givens and William G. Carr." Miss Chase will continue to make her home in Washington at 3600 Brandywine St., N. W.

Glenn Cliffe Bainum, since retirement from his post as director of bands at Northwestern University, has had so many requests to fill engagements as adjudicator, guest conductor, director of clinics and workshops, that he has decided to devote to this work all the time available from his schedule of music dealer clinics under sponsorship of the Chicago Musical Instrument Company, by which firm he has been retained on a part-time basis. Until further notice Mr. Bainum's mail address will remain: Northwestern University, Evanston, Ill.

G. Malcolm Groher, executive secretary of the Choral Conductors' Guild of California, has been named supervisor of Youth Choruses for the Los Angeles Bureau of Music according to an announcement from city music coordinator J. Arthur Lewis.

Minos Elias Dounias of Athens, Greece, visited the MENC headquarters office in Chicago this summer while enroute across the United States. Dr. Dounias, who is professor of music at Athens and Pierce Colleges, director of Musical Circle of Athens and music critic for the daily newspaper, Kathimerini, was especially interested in what is being done in the United States in the field of symphony orchestras and choral groups, and in observing music instruction in the schools and colleges of this country.

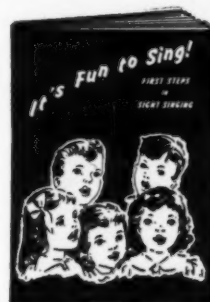
Roger Dexter Fee has been appointed director of the University of Denver Lamont School of Music, and will take over active administration of the unit from Mrs. Florence Lamont Hinman, founder and nationally recognized tutor of many musical artists. Mrs. Lamont will continue teaching in the school. Mr. Fee came to the Lamont School of Music in 1949 as assistant director. He had formerly been head of the music department at Illinois Wesleyan University and had taught at Drake University, Des Moines, Ia.

Beldon Leonard, formerly at Jordan College of Music where he was conductor of the orchestra and a member of the music education and theory departments, has recently joined the Webster-Chicago Corporation as field promotion representative.

Carl L. Snyder has left his position in Dayton, Ohio, to be instructor in instrumental music at the University School of Ohio State University, Columbus.

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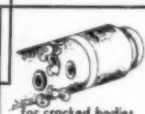
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Howard H. Rye is now at Southeastern
State College, Durant, Okla., in the in-
strumental music department. Mr. Rye
was formerly at Teachers College, Co-
lumbia University.

J. R. Sherman, president of the Louisiana
Music Educators Association, has recent-
ly been appointed assistant principal of
the Haynesville Public Schools in charge
of elementary instruction.

Philip Gordon has left the Newark, N. J.,
school system to devote all of his time
teaching in the Urban Division at Seton
Hall University where he has been as-
sociated in the musicology department.

Clarence Parrish, midwestern represen-
tative in the educational department and
editor of band and orchestra material
for Carl Fischer, Inc. since 1935, has re-
tired from the firm and has left Chicago
for Baraboo, Wis., where he will reside
hereafter. Prior to his connection with
Carl Fischer, Inc., he was with M. Wit-
mark & Sons. Mr. Parrish, who has been
a Conference member since 1932, says
that he will be glad to see any of his
many Conference friends who may be
passing his way on U. S. Highway 12.
His home address is Rural Route 4, Bara-
boo, Wis.

Karl H. Berns, assistant secretary for
business of the National Education Asso-
ciation, has been appointed assistant se-
cretary for field operations. In his new
capacity, Mr. Berns will head the Asso-
ciation's field service program and direct
NEA's \$5,000,000 building fund campaign.

Gerald A. Rogovin, formerly on the edi-
torial staff of Look magazine, has been
named associate for special services in
the NEA Division of Press and Radio Re-
lations.

Robert S. Fleming, College of Education
at the University of Tennessee, has been
granted a year's leave of absence to
serve as research coordinator for the
NEA Association for Supervision and
Curriculum Development. He succeeds
J. Bernard Everett, who will return to
his post as director of instruction in
the Newton (Mass.) Public Schools after
a year's leave of absence. Robert R.
Leeper, who has been associate editor of
ASCD publications for the past year and
a member of the ASCD staff since 1950,
has been appointed assistant secretary
of that department.

William Yarborough has accepted the ap-
pointment as conductor of the Purdue
Symphony Orchestra at Purdue Uni-
versity, Lafayette, Ind.

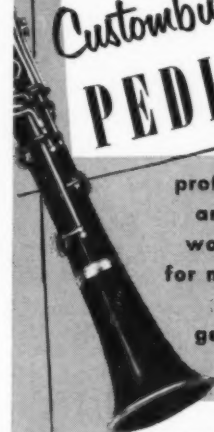
George Kerry Smith, director of the Re-
ports and Publications Division of the
United States Office of Education, has
been named executive secretary of the
NEA Association for Higher Education.
In his duties as executive secretary of
AHE Mr. Smith will become the editor
of the College and University Bulletin
and Current Issues in Higher Education,
regular publications of the association.
Mr. Smith succeeds Francis H. Horn who
recently accepted the presidency of Pratt
Institute in Brooklyn, N. Y.

Myrtle Merrill, formerly in the music
education department at Teachers Col-
lege, Columbia University, has been ap-
pointed assistant professor of music at
Southeastern State College, Durant,
Okla., in charge of piano education. In
addition to her college work Miss Mer-
rill is conducting class piano in the col-
lege's laboratory school.

Walter Ducloux of New York City has
been appointed head of the opera depart-
ment in the School of Music at the Uni-
versity of Southern California, Los An-
geles, according to an announcement by
President Fred D. Fagg, Jr.

Alfred J. Pike of Chester, Pa., has been
appointed to the faculty of St. John's
University, Brooklyn, N. Y., where he
will teach theory and harmony and the
history and appreciation of music.

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Kentucky State Choral Clinic will be held at the University of Louisville January 14-16, instead of January 21-23 as listed in the Calendar of State Music Education Activities in the September-October issue of the Journal. The clinic will consist of demonstration concerts by choral organizations and guest lecturers, according to word received from Ernest E. Lyon, general chairman of the clinic.

The School Musician is observing its twenty-fifth Anniversary. The magazine, which in the quarter century of its career has given aid and inspiration to thousands of music teachers and students, was founded by Robert L. Shepherd. Upon his retirement some three years ago, Mr. Shepherd was succeeded as owner, publisher, and editor by Forrest L. McAllister, son of the late A. R. McAllister. The School Musician offices have recently moved to larger quarters at 28 East Jackson Boulevard, which has been the home address of the periodical since 1947.

William E. Lloyd of Richmond, Va., where he was director of school-community relations, has begun his duties as director of special services for the American Association of School Administrators. Journal readers, and particularly MENC members in the Southern Division, will remember Mr. Lloyd as directing chairman of the Southern Division meeting held in Richmond in 1951.

Howard E. Wilson, executive associate of the Carnegie Endowment for International Peace and formerly on the Harvard faculty, assumes his new duties as secretary of the Educational Policies Commission November 1. The Commission is jointly sponsored by the National Education Association and the American Association of School Administrators.

Sigurd Jorgensen, formerly of Columbus, Ohio, is the new dean of the Conservatory and School of Fine Arts of Wesleyan College, Macon, Ga.

Leah Curnutt has been granted leave of absence from her position as associate professor of music education at DePauw University, Greencastle, Ind., to be director of elementary music (grades 1-6) in Tokyo, Japan, where she will also conduct demonstration classes for Japanese teachers and other visitors. Miss Curnutt received her appointment through the Department of the Army, Office of Civilian Personnel, Overseas Affairs Division.

LaVahn Maesch has been named director of the Lawrence College choir, Appleton, Wis., to succeed veteran conductor Carl J. Waterman who retired last June after being responsible for choral music at Lawrence since 1910. Mr. Maesch is an alumnus of the college and has been on the staff since 1926 as professor of organ and music literature.

Randall Spicer, formerly of Boulder, Colo., has accepted the position of associate professor of music and director of bands at State College of Washington, Pullman. Mr. Spicer was secretary of the Colorado Music Educators Association, and chairman of the NIMAC Southwestern Division Board.

Eleanor Wilson, who was faculty sponsor for Student Member Chapter No. 130 at Wisconsin State College, Milwaukee, has resigned from her work at the college to join the staff of the Milwaukee Public Schools as elementary music supervisor.

Alpha C. Mayfield, formerly head of the music education department at Greensboro College, Greensboro, N. C., is now on the faculty of Oklahoma Baptist University at Shawnee, Okla.

George G. Wall has accepted the position of band director at Glenbard Township High School, Lombard, Ill.

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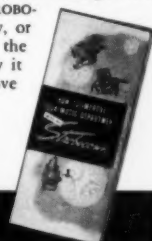
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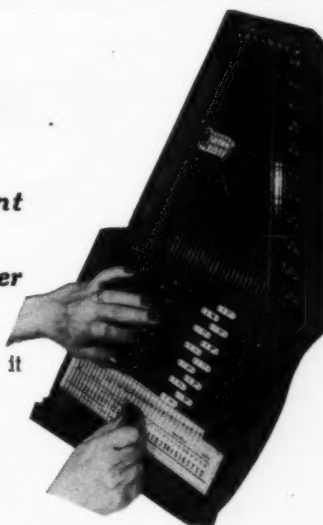
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Collegiate Newsletter

THE first Collegiate Newsletter of the 1953-54 school year brings a message from National Counselor Dorothy G. Kelley. The picture gallery presents the final installment of photographs received from 1952-53 chapters—and now the Journal is eagerly looking for the new crop of pictures and news about chapter plans and activities.

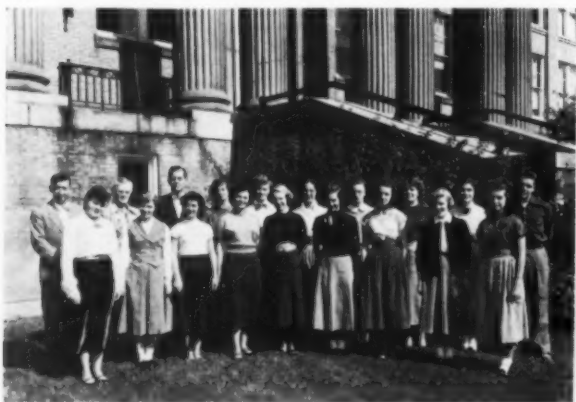
THE roster of MENC Student Chapters published in the September-October JOURNAL shows a wonderful picture of this growing family. I say *growing*, for during this past year several new chapters were formed and 318 new members added to total the membership for 1952-53 at 6,615. That is a fine enrollment, but there is always room and the welcome sign is always out for a new chapter and its members. As a matter of fact, almost while these lines are being written word comes from our membership department that three new chapters have already been added to the roster published in the September MUSIC EDUCATORS JOURNAL.*

Another very interesting fact about you student members is that some 1,300 of you attended the 1953 MENC conventions. Some of you had to travel long distances to reach your particular Conference city. From the reports received, I am sure the student members played an important part in all six of the 1953 Division conventions.

Perhaps you also read in the first Fall Issue of our JOURNAL of the music education activities for each state for this year. In your own state meetings will be the opportunities for the members of the different chapters to meet, to hear, to see and to participate.

All of you who attended the state and division meetings

*The new chapters and their sponsors: Park College, Parkville, Mo.—Robert C. Lamm, sponsor; Central College, Fayette, Mo.—David F. Parten, sponsor; St. Louis Institute of Music, St. Louis, Mo.—Charles P. Mitchell, sponsor.



FAIRMONT STATE COLLEGE, FAIRMONT, WEST VIRGINIA
Chapter No. 315

of last year will well remember the inspiration you received and the enthusiasm with which you returned to your campus, determined to absorb all you could while still in school and then to get into the profession as soon as possible. I hope you were able to share with those who could not attend the meetings that enthusiasm and inspiration which you felt so keenly, and will help promote student member attendance at your 1953-54 state meetings.

+

Have you ever stopped to think why a concert, a lecture, a play or a picture fills you with emotional pride and joy and inspiration? At first thought you might say it is the artistry exhibited. That is true. But what makes artistry in an actor, a lecturer, a teacher, a singer, a symphony player, a conductor? Beyond the many long hours spent in perfecting his talent and ability, I believe you will see the sincerity of the performer—his feeling that he has something to say to you personally and must express that feeling in a masterly way. He believes in himself and in his chosen work. He has faith in human beings. He knows they will accept what he has to offer if, in his performance, he can take them beyond where they now are and can make them happier people. He must inspire his audience.

Being a music teacher and educator may not be as glamorous and as sensational as being an operatic star but the opportunities for helping to build character and to bring happiness and enjoyment to all people are far greater. We are proud to have you as members of the MENC.

+

In the next issue of the JOURNAL we shall have some interesting things to say about our plans for our great



MADISON COLLEGE, HARRISONBURG, VIRGINIA
Chapter No. 182



WISCONSIN STATE COLLEGE, MILWAUKEE, WIS.
Chapter No. 130

biennial convention to be held in Chicago March 26-31, 1954. Your state, division and national counselors are anticipating at Chicago the largest attendance of student members yet recorded.

Read the digest of the program in this JOURNAL and I am sure you will want to help see that your chapter is well represented at the Chicago meeting.

Best wishes for a fine year.

DOROTHY G. KELLEY

National Student Membership Counselor

Bloomington, Indiana

NOTE: Student membership counselors for the six NEMC Divisions are as follows:

California-Western—Mrs. Alice Snyder, San Francisco State College, San Francisco, Calif.

Eastern—K. Elizabeth Ingalls, State Teachers College, Jersey City, N. J.

North Central—Emma R. Knudson, Illinois State Normal University, Normal, Ill.

Northwest—Robert E. Nye, University of Oregon, Eugene, Oregon.

Southern—Erwin H. Schneider, University of Tennessee, Knoxville, Tenn.

Southwestern—Mrs. Dolly Connally, University of Oklahoma, Norman, Okla.

If you do not know the name and address of your state counselor, write to the counselor for your Division, or to me at Indiana University, Bloomington.—D.G.K.



CONCORD COLLEGE, ATHENS, WEST VIRGINIA
Chapter No. 309



IMMACULATE HEART COLLEGE, LOS ANGELES, CALIF.
Chapter No. 304



COLLEGE OF SAINT ROSE, ALBANY, N.Y.
Chapter No. 297



NORTH CENTRAL COLLEGE, NAPERVILLE, ILL.
Chapter No. 250



ARKANSAS POLYTECHNIC COLLEGE, RUSSELLVILLE, ARK.
Chapter No. 387



HOWARD COLLEGE, BIRMINGHAM, ALABAMA
Chapter No. 404

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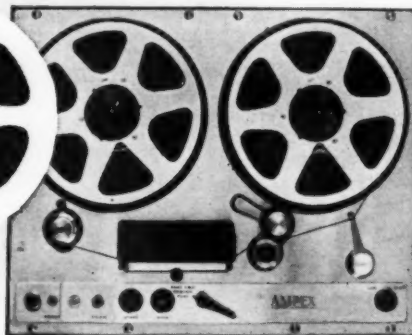
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